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**OLYMPUS PEN E-P1
WINS GRAND PRIX**

Saturday 19 June 2010

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ON TEST PAGE 47



SELECTIVE SHARPENING A STEP-BY-STEP GUIDE



THE
LAST
RESORT

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AP'S GUIDE TO...

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Learn black
& white
conversion
tools

PAGE 57



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Contents

Amateur Photographer For everyone who loves photography

IF A PICTURE is worth 1,000 words it makes sense that three pictures will be worth 3,000. This might well be the case when good pictures stand on their own as individual images, but if you were to combine a trio of photographs connected by a common theme, moment or event, the word-value of your efforts may well extend beyond this figure. A photo sequence is a wonderful thing, and when the images are collected one directly after the other it requires no special skills to create. As with all photography a keen eye for a suitable subject is what's required to create a work that will engage the viewer on a new level. I suppose we encroach on the territory of the movie director in doing so,

but what makes the sequence special is the odd extra bits of information that come about from the relationships of each picture with its comrades. The total effect is far more powerful than the combined impact of each individual shot.

On pages 20–24, David Hilliard shows us how we can add an extra dimension by combining time sequences with a joiner effect to display the same place in three parts over a period of time. His pictures are quite remarkable.



Damien Demolder
Editor



© CLIVE NICHOLS

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Find out how to use colour to create mood in your photographs

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THE AP READERS' POLL

IN AP 5 JUNE WE ASKED... Does 3D photography interest you?



YOU ANSWERED...

A Yes, a bit	20%
B Yes, very much	8%
C No, not at all	57%
D I don't know enough about it	15%

THIS WEEK WE ASK...

Have you ever shot diptychs or triptychs?

VOTE ONLINE www.amateurphotographer.co.uk

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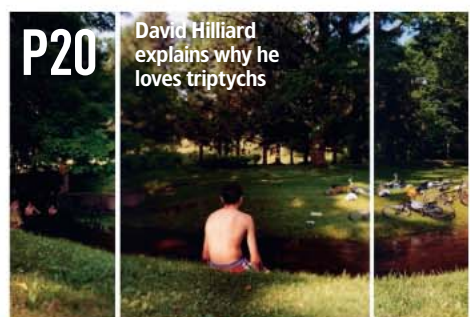
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In the photographic version of colouring outside the lines, David Hilliard eschews single images in favour of triptychs. He explains to Jade Lord why they tell a complete story



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David Hilliard explains why he loves triptychs

© DAVID HILLIARD

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8130 **Email:** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email:** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778 **Email:** ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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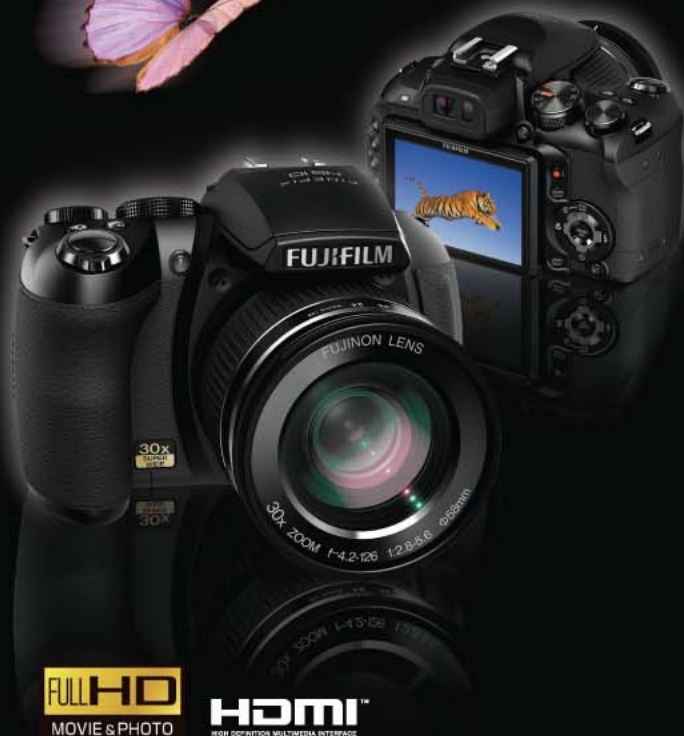
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APNews

News | Analysis | Comment | PhotoDiary 19/6/10

Rules on photography in public places are spelled out in black and white...

AP's Photographers' Rights lens cloth, page 7



Famous Queen portrait helped create stamp • Tributes to master

PHOTOGRAPHER JOHN HEDGECOE BOWS OUT

PHOTOGRAPHER John Hedgecoe (pictured above right), who played a key role in the creation of the portrait of the Queen that appears on British stamps, has died.

His portrait of the Queen (pictured right) is credited as the world's most reproduced photograph, selling more than 200 billion copies to date.

However, Hedgecoe was also a best-selling author famed in photographic circles for publishing more than 30 titles – selling nine million copies worldwide.

Hedgecoe, who founded the Department of Photography at the Royal College of Art (RCA) in 1965, died on 3 June.

A spokesman for the RCA, where he became Professor of Photography in 1975, told us: 'John Hedgecoe was hugely instrumental in ensuring that photography was accepted as a creative medium in its own right at the Royal College of Art. Whilst emphasising commercial, advertising and documentary photography, John also laid the groundwork for what later became known as



Hedgecoe's portrait played a significant part in the final stamp image

"independent" photography.'

We understand that the photographer, who was in his 70s, died at home after a long illness.

His career began in 1957 when *Queen Magazine* hired him as a staff photographer straight from art college.

Hedgecoe was hailed as the first Professor of Photography in England and wrote books on photographic technique that inspired a generation of photographers.

Paying tribute, Royal Photographic Society president

Rosemary Wilman described the news as a 'very sad loss', adding that Hedgecoe's books and teachings reached millions of photographers of all abilities over the years.

Praising his creation of a photography course at the Royal College of Art, Wilman said the photographer was 'unique'.

Earlier this year, he won AP's Exceptional Achievement in Photography Award.

Hedgecoe's profile shot of the Queen, captured in the 1960s, was used by sculptor Arnold Machin to make a plaster version, which Hedgecoe then re-photographed against a black background for the final stamp image.

Ten years ago, the photographer was involved in a heated dispute

with Royal Mail after it said Lord Snowdon's portraits of the Queen were behind the famous image that appears on



stamps worldwide.

Hedgecoe later sued – and won damages from – Royal Mail, which conceded that Hedgecoe's images were a 'significant' aid in the final design.

Sculptures of the Queen's head by Arnold Machin were based, in part, on a series of portraits originally taken by Lord Snowdon for the design used on coins.

Speaking to AP last year, Hedgecoe said: 'It is strange to still see my photograph on the stamps after all this time. I think they tried to do a new one some time ago, as they do on coins, but the Queen said she preferred the existing one.'

Hedgecoe's photographs were published worldwide, in magazines such as *Vogue* and included famous names such as Agatha Christie.

We understand that Hedgecoe gave his last-ever interview to AP.

It was published in AP 10 October 2009, in the magazine's special 125th anniversary issue.

LATEST NEWS ONLINE

amateurphotographer.co.uk

SNAP SHOTS

● The Sony World Photography Awards has opened for entries, and for the first time 'serious enthusiasts' are invited to enter. The Amateur category of previous years has been replaced by an Open section, its 11 categories including Nature & Wildlife, Travel and After Dark. The Sony World Photographer of the Year will win \$25,000 and the Open winner \$5,000. Both will also bag a Sony DSLR. The contest closes for entries on 5 January 2011. For details visit www.worldphoto.org.

● Teenagers in poverty-stricken parts of Peru and India are raising cash by taking photos for greetings cards using a borrowed digital camera. The street children, aged 14 and 15, receive 50% of the profits from the sale of the cards, according to a spokesman for FairMail Cards, which lends them a digital camera and teaches them how to use it.

'New' Beatles pictures to go under the hammer

MYSTERY OVER UNSEEN BEATLES PHOTOS

NEVER-BEFORE-SEEN photographs of The Beatles have been uncovered for an auction due to take place in London later this month.

The Beatles collection consists of 18 black & white pictures taken at a reception in 1964, said a spokesman for Bonhams in Knightsbridge, which is due to auction the images on 23 June.

However, Bonhams tells us that the name of the photographer is being kept secret after he told auctioneers he does not want any publicity.

The informal shots, showing the band relaxed and chatting, are estimated at £2,500–£3,000. For details visit www.bonhams.com.



Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 16 June

EXHIBITION A Story of Deception by artist Francis Alys, until 5 September at Tate Modern, London SE1. Tel: 0207 887 8752. Visit www.tate.org.uk.

EXHIBITION Wide Eyes, University of Portsmouth BA (Hons) Final Degree Show, until 17 June at Unit T3, The Old Truman Brewery, London E1 6QL. Visit www.wide-eyes.org.

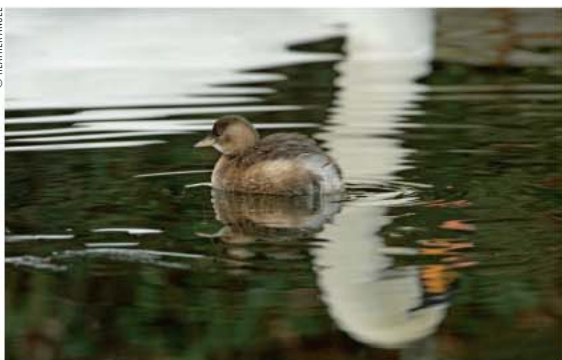
Thursday 17 June

DON'T MISS Royal Ascot, until 19 June at Ascot Racecourse, Berkshire SL5 7JX. Tel: Visit 0870 727 1234. www.ascot.co.uk. **EXHIBITION** Chris Steele-Perkins: For the Love of the Game, until 11 July at Third Floor Gallery at 102 Bute St, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com.

Friday 18 June

EXHIBITION Wild Kew by Heather Angel, until 5 September at Royal Botanic Gardens, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org. **EXHIBITION** AOP College Showcase (work by various colleges and universities), until 10 July at Association of Photographers, London EC2A 4QS. Tel: 0207 739 6669. Visit www.the-aop.org.

© HEATHER ANGEL



Saturday 19 June

EXHIBITION Chris Steele-Perkins: England My England, until 30 July at Kings Place, London N1 9AG. Tel: 0207 520 1485. Visit www.kingsplace.co.uk. **DON'T MISS** Tottenham Carnival, starts at noon at Bruce Castle, Tottenham, London. Visit www.tottenhamcarnival.co.uk.

Sunday 20 June

EXHIBITION Beatles to Bowie: the '60s exposed, until 5 September at Norwich Castle, Norfolk NR1 3JU. **EXHIBITION** Withnail & Me: The Encore, until 20 June at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk.

Monday 21 June

EXHIBITION Quietude by Janie Rayne, until 28 June at The Muse, London W11 1LR. Tel: 0207 792 8588. Visit www.themuseat269.com. **EXHIBITION** In-Public@10 by members of a street photography group, until 9 July at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org.

Tuesday 22 June **LATEST AP ON SALE**

© CECIL BEATON



EXHIBITION Tyneside Shipyards, 1943: Photographs by Cecil Beaton, until July 2011 at Imperial War Museum North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk/north. **EXHIBITION** Fault Lines: Turkey East West by George Georgiou, until 17 July at Side Gallery, Newcastle upon Tyne NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.

Micro Four Thirds model awarded gong

OLYMPUS CELEBRATES PEN E-P1 GRAND PRIX VICTORY

OLYMPUS is celebrating after its Pen E-P1 recently won Camera of the Year at the Japan Camera Grand Prix, beating around 200 other cameras to top spot.

'By dispelling the "big and heavy" image of conventional DSLRs, the camera successfully appealed not only to camera fans but also to people in a wide age group, mainly a younger segment,' said judges at the annual awards, organised by Japan's Camera Journal Press Club.

This is the first time an Olympus camera has secured such an honour from a group that includes journalists from the country's leading camera and photography publications.

They said the Pen E-P1 'successfully combined the concept of the legendary Olympus Pen and "state-of-the-art technologies".'

Judges added: 'The Olympus Pen E-P1 achieves a favourable balance between



reduction in size and weight and high image quality with its Micro Four Thirds system and mirrorless design.'

The camera also came first in an online poll of Japanese camera journal readers – a move that organisers said underscores the camera's 'wide-ranging popularity among the general public.'

Judges assessed cameras launched onto the Japanese market between 1 April 2009 and 31 March 2010.

Fears over exposure to London exhibition

GUARDS MAN TATE MODERN SHOW

FEARS children will be exposed to shocking images – including pictures of death – have prompted Tate Modern to ensure security guards man parts of an exhibition.

The 'Exposed: Voyeurism, Surveillance and the Camera' exhibition is billed as giving a fascinating insight into photos taken 'surreptitiously' or 'without the explicit permission of those depicted'.

It includes images by amateurs, press photographers and CCTV cameras, covering subjects ranging from pornography and paparazzi photos, to espionage, war photography and 'witnessing violence'.

On the latter, the exhibition questions whether photography allows us to 'bear witness to a victim's suffering' or 'anaesthetises us to the horror'.

Separate rooms at the gallery are devoted to each subject.

Simon Baker, the Tate's curator of Photography, said the museum made a 'conscious decision' to place warning signs at the entrance to parts of the exhibition amid concerns that parties of schoolchildren may visit the show.

Speaking to AP, Baker said organisers will also position guards at the entrance to stop young people entering.

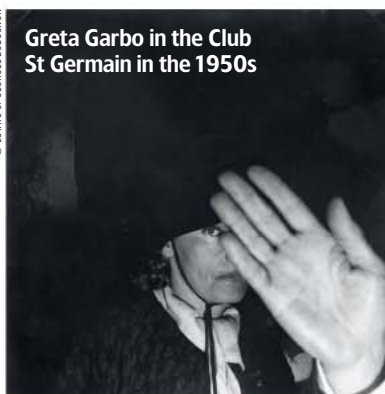
'Images ranging from the 1870s to the present day present an alternately shocking, illuminating and witty perspective on subjects both iconic and taboo,' writes Sandra S Phillips, a senior curator at the San Francisco Museum of Modern Art, in a book that accompanies the show.

'The work of street photographers and paparazzi, amateur shots of death and disaster, police surveillance photography and the recent trend for the self-documentation of private acts on the internet are all examined and explored...'

Last year, Tate Modern took down a controversial nude picture of Brooke Shields as a child actress following police advice.

© ES STATE OF GEORGES DODDINGTON

Greta Garbo in the Club
St Germain in the 1950s



SNAP SHOTS

● Gloucestershire-based photo store Clifton Cameras is to host free Leica S2 Demonstration Days on 16 and 17 June. The events will be hosted by photographer and AP contributor Ian Farrell and Leica representative Jon Sareen. To book, email sales@cliftoncameras.co.uk.

● A photographer who has been blind for 44 years, since the age of 12, is set to display her pictures in an exhibition in Edinburgh. Rosita McKenzie, 56, told the BBC Scotland website that she is able to have 'raised drawings' created from the photos she takes. Rosita's images are due to go on show at the Central Library on George IV Bridge as part of the Edinburgh Art Festival from 12 August.

● Amateur Photographer features writer Gemma Padley is among judges lined up for the RSPCA Young Photographer of the Year Awards. The winner of the annual competition will bag £1,000 worth of Olympus camera gear. The contest is open to youngsters aged 18 and under. Judges also include the RSPCA's chief photographer Andrew Forsyth. For details visit www.rspca.org.uk/ypa.



Do you have a story?

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amateurphotographer@ipcmedia.com

Free AP gift to safeguard photographers' rights

AP RIGHTS CAMPAIGN SPAWNS LENS CLOTH



RULES on photography in public places have been spelled out in black and white on a lens cloth set to be given away with AP's 10 July issue.

Made of microfibre material, the cloth is designed to be carried by photographers when out and about and can be attached to a key ring, for example.

It will give photographers, amateur and professional, easy access to guidelines issued to Metropolitan Police officers last year to help them deal with photographers.

'Despite Government assurances to AP, photographers are needlessly prevented from taking pictures in public everyday, but with our

Photographer's Rights lens cloth you'll be able to quickly and politely point out what your rights are,' said AP Editor Damien Demolder. 'So long as you are on public property this should make your day a whole lot better – and it will keep your lens clean too.'

The bullet-pointed advice spells out, for example, that 'there is no restriction on people taking photographs in public places or of any building other than in very exceptional circumstances'.

It also states: 'Officers do not have the power to delete digital images, destroy film or prevent photography in a public place under either power [of the Terrorism Act 2000].'

All will be revealed in AP 10 July, so keep an eye out.



Hidden gem DAGUERRE CAMERA FOUND IN 'ATTIC' FETCHES £600K

AN 1839 Daguerreotype camera that was discovered in an attic has fetched over £600,000 at an auction in Austria.

The wooden sliding-box camera, bearing Daguerre's signature, broke all previous records, according to Vienna-based auctioneers, WestLicht.

Described as one of the first commercially produced cameras, it sold for €732,000.

'Until now the camera was completely unknown and has never been documented before, as it has been in private ownership in northern Germany for generations,' said WestLicht gallery director Peter Coeln.

A lost legend PHOTOGRAPHER BRIAN DUFFY DIES

FASHION photographer Brian Duffy, who helped document the 'swinging sixties' alongside David Bailey and Terence Donovan, has died after a long illness. He was 76.

Brian Duffy was regarded as one of the most 'dynamic and inventive' photographers of the 1960s, but vanished from the photographic scene.

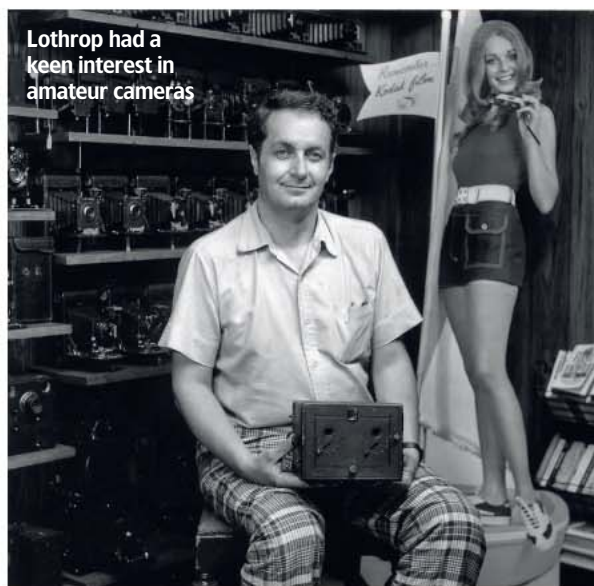
Duffy deliberately destroyed many of his negatives by fire 30 years ago, but staged a major exhibition of the surviving pictures last year.

Commenting on his reputation for being somewhat cantankerous, David Bailey told AP: 'I will deeply miss arguing with him.'

Duffy, Bailey and Donovan were called the Black Trinity by photographer Norman Parkinson.

The photographer, who had been suffering from a degenerative lung condition, was the subject of a BBC documentary earlier this year.

American collection to be sold this month EARLY CLASSICS STAR IN ONLINE AUCTION



DETECTIVE cameras and early portable cameras aimed at amateur street photographers are among a massive collection dating from the 1870s being auctioned online this month.

The street cameras date from

the late 19th century to the 1960s and include a Telephoto Button Camera and Wonder Automatic Cannon Photo Button Machine. The latter captured – and developed – 1in-diameter 'button photos' and dates from around 1910.

American detective cameras include a Blair Hawk-Eye Detective model, complete with roll holder.

The gems are among 400 lots from a collection belonging to American collector Eaton S Lothrop Jr, who had a strong interest in amateur cameras and died in 2008.

The collection, to be auctioned until 30 June, also features classics including a No1 Kodak camera, Folding Pocket Kodaks and stereoscopic models.

Among the rare items is a Boy Scout camera released to commemorate the movement's World's Fair, along with a 'Campfire Girls Kodak'.

Camera historian Michael Pritchard, who catalogued the collection, said: 'As someone who knew Eaton for many years, I feel privileged to have had the opportunity to work on the collection.'

For full details of the auction visit www.everardandcompany.com.

AP
THIS
WEEK
IN...

1986

Attendance averaged 1,000 a day at the National Museum of Photography, Film and Television that had opened three years earlier. AP took a peek behind the scenes of the Bradford-based institution, which had recently acquired the picture archives of the *Daily Herald* newspaper, later to become *The Sun*. Turn the clock forward a quarter of a century and the museum, now called the National Medium Museum (NMM), pulls in around 1,700 visitors through its doors [2009 figures]. A few weeks ago the NMM was in the news when it won official government approval to open a base in London... although there are questions as to how much state funding it will get in light of the country's finances.

BRADFORD REVISITED

Not in its third year, Bradford's National Museum of Photography, Film and Television already more than 100 visitors a day. John May looked the crowds to take a look behind the scenes.



CLUBNEWS

Club news from around the country

CITY OF LONDON AND CRIPPLEGATE PHOTOGRAPHIC SOCIETY

The society stages an exhibition from 3-28 August at the Barbican Library, Barbican Centre, London EC2. Members meet at 6.45pm on the first Tuesday of each month at the City YMCA, 8 Errol Street, London EC1Y 8SE. For more details visit www.cityandcripplegate-ps.org.

RUSHDEN & DISTRICT PHOTOGRAPHIC SOCIETY

The society's summer programme of events takes place from 16 June-20 July, followed by a boat trip on 25 July. The club meets on 'most Tuesdays' at 8pm at Irchester Village Hall, School Road, Irchester, Northants NN29 7AW. Visit www.rdps.co.uk.

SNAP SHOTS

● Imaging Warehouse Ltd, suppliers of PermaJet paper and Nova Darkroom gear, has moved offices. From 21 June the firm will be based at Unit 1A, Black Hill Industrial Estate, Warwick Road, Stratford-upon-Avon, Warwickshire CV37 0PT. Tel: 01926 403 090.

● A volunteer lifeboat crew member at Torbay in Devon was left speechless after hearing news he had won a top photographic award from the RNLI. Nigel Millard, 43, received one of the charity's Supporter Awards, which highlights the role photography plays in the work of the charity. Nigel received the honour at a ceremony held at the Barbican in London.

● The psychology behind the photos people choose to represent themselves on the social networking website Facebook is being put under the spotlight. The experiment is the brainchild of 17-year-old student Nina Jones, who told the BBC: 'I will be gathering data to hopefully find some recurrent trends linking people of the same gender, age and background...' Chosen participants can choose to accept or opt out of the experiment via a friend request Nina will send them.



Images of Barnsley win award

FINANCIAL CRISIS SPARKS PHOTO WIN

A YOUNG photographer has won a national art award with a series of pictures that aim to sum up the impact of the financial crisis on his home town of Barnsley in South Yorkshire.

Connor Matheson, 17, triumphed in the photography category of a competition for 16 to 25-year-olds, run by the charity YouthNet, Egg and the

Citi Foundation. His winning picture (see above), which is a photo montage, is entitled 'Ghost Town'.

Featuring images of derelict shops, it shows how a community has been hit by the recession.

Connor said he plans to spend his £300 prize money on camera equipment.

Sygma forced into liquidation

LEGAL ACTION KILLS PICTURE AGENCY

A RENOWNED French press photo agency is to go into liquidation, with its owner largely blaming a photographer's €1.5 million lawsuit over 750 lost images.

The legal action was the final nail in the coffin for the 37-year-old Sygma agency after years of legal wranglings forced the agency into liquidation by its owner Corbis, the image library giant that acquired Sygma more than ten years ago.

'Prior to its acquisition by Corbis, Sygma lost a relatively small number of images as a result of lax library management procedures,' said Corbis in a statement. 'Some photographers have subsequently taken action against Sygma.'

Corbis added: 'We have attempted to bring lost images cases to a fair and reasonable conclusion. However, in a recent lawsuit by a photographer in France, a court awarded damages against Sygma for €1.5 million, an amount that is immensely disproportionate to the revenue opportunity with the images.'

'Given this legal decision, previous decisions and other likely future lawsuits, we have come to the conclusion that it is no longer possible to maintain Sygma.'

Corbis said that the move will have no impact on its operations outside France.

The Sygma photo collection will continue to be available on the Corbis website.

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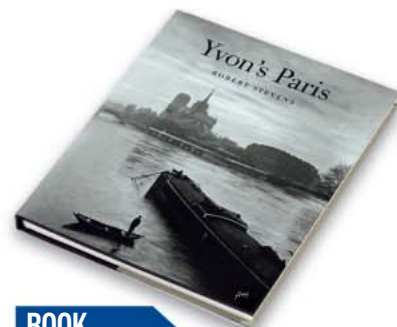


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STEP INTO THE LIGHT...

APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



BOOK

Yvon's Paris

By Robert Stevens
Norton, hardback, 144 pages, £30,
ISBN 978-0-393-05148-3



WE'RE not sure whether it speaks more highly of the photographer or the city, but Yvon's

timeless images of Paris feel like they could have been taken at any time during the past 110 years. Actually, they were taken early in the last century in the period between the two World Wars and show a Paris looking remarkably like the one we see today, with labyrinthine gardens, ornate sculptures, stately boulevards, and book merchants and artists lining the Seine with their wares.

Most aren't familiar with Pierre Yves Petit (aka Yvon), who wandered the city streets in search of tiny poetic moments he could capture on film and print onto a series of postcards. Thankfully, photo historian Robert Stevens has rescued 70 of this forgotten master's images from obscurity and reproduced them here in stunning form. It's a marvellous collection by a very diverse and talented photographer.



WEBSITE

www.thephotographyparlour.com



THE PHOTOGRAPHY Parlour is an interesting website that serves as a gathering point for amateur photographers who aspire to be professionals. Established by wedding photographer Rosie Parsons, she and a host of professionals contribute articles on their experiences shooting major assignments, mistakes

they've made, the fundamentals of their profession and more. The site also features interviews, equipment reviews, how-to articles and a series of behind-the-scenes photo essays where top photographers explain how they captured their images and why. For a website launched only in March, it boasts more content than many sites that have been around for years.



© RICHARD KERN



© RICHARD KERN

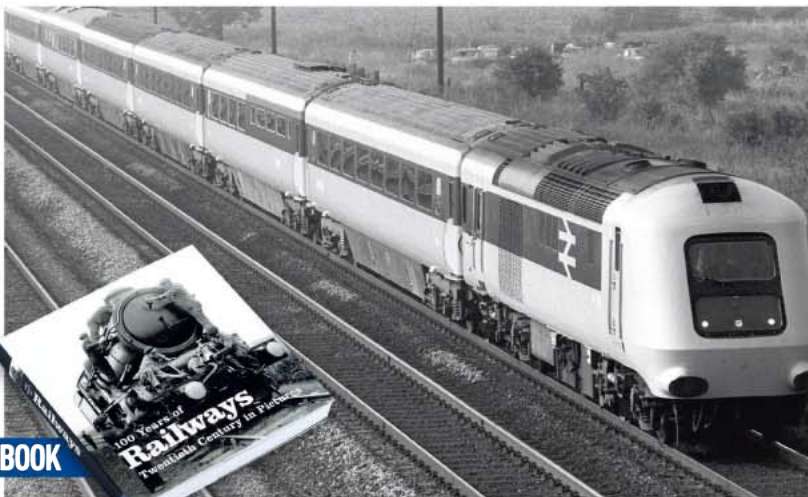
EXHIBITION

Shot By Kern Europe

Photographs by Richard Kern
Until 26 June. The Rove Gallery, 33-34
Hoxton Square, Hackney, London N1 6NN

IF YOUR partner or colleague is reading this over your shoulder right now, you might want to politely excuse yourself from the room. Richard Kern's titillating images are the sort of thing you wouldn't admit to liking publicly, but privately he must have legions of fans in order to keep publishing books and get commissions from magazines like GQ.

This series follows a group of women in a state of undress across Europe and comes on the heels of a documentary by the man described as the 'pre-eminent pornographer of girls that are counter-cultural.' Which is a bit hyperbolic. We've shown some of the tamer fare here, but despite the hype it's not that lurid. Think of Helmut Newton, but instead of glamorous women you'd never actually meet sitting spread eagle by the poolside, these are women from your local record store brushing their teeth.



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BOOK

100 Years of Railways

Twentieth Century in Pictures
Ammonite Press, paperback, 299
pages, £14.99, ISBN 978-1-90667-252-2



WHAT are your expectations from a book of railway photography? If you're looking for equal parts narrative and photography, this might not be the best book for you. However, if words just get in the way, this collection of some 300 images from the Press Association's archive, plus captions,

could be just what you're looking for.

Starting with King George V boarding a train at London's Earsl Court Station, we follow the history of rail travel in Britain through decades of great change before disembarking in the ultra-modern St Pancras International Station. The PA's archive shows us plenty of the great machines themselves, but also those who lay their tracks and keep them running, as well as the public figures who use them. It's interesting, but there could have been more text. And the Queen could smile more.

CONDENSED READING

A round-up of the latest
photography books on the market



● **CRISIS OF THE REAL** Writings on Photography, by Andy Grundberg, £12.95 You'll find no pictures here, but what you do find is even better. Grundberg's essays and articles examine the way photographs have changed the way we think about life and art. With critical looks at some of the world's finest photographers, this is one you won't want to put down. ● **A YEAR IN THE LIFE OF PADSTOW, POLZEATH AND ROCK** by Joanna Jackson, £16.99 While we've come down hard on some of these location books in the past for being derivative or poorly executed, Jackson's profile is a breath of fresh air. At an idyllic beach, for instance, most photographers would shoot wide for the scenery, but Jackson opts for the tighter frame having spotted the more interesting symmetry in a crowd of yellow surfboards on the water. Full of creative angles and techniques, Jackson has delivered an inspiring portrait of a place.

● **MASTERING CANON EOS FLASH PHOTOGRAPHY** by NK Guy, £22.93 via Amazon If this isn't the definitive guide on how to use a flash with your Canon EOS camera, we don't know what is. With 417 pages, everything is covered, while detailed diagrams supplement the exhaustive text. Currently 34% off on Amazon at the time of writing, this American publication is a must-have for any Canon user. ● **THE ART OF POSING** by Lou Jacobs Jr, £24.99 Ten commercial portrait photographers share their web addresses and a few tips on how to pose subjects. Although not as cynical and bereft of text as other guides to posing we've reviewed, paying £24.99 for this is equivalent to paying £4.30 for a pint of lager at AP's local. Outrageous!

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

CHUCK THE VOWEL IN

In Review AP 22 May you refer to a book entitled *Llwybr Arfordir* and fall into the trap of referring to the lack of vowels. Welsh has its own alphabet, in which W and Y are included as vowels in addition to A, E, I, O and U.

RV Jenkins, West Glamorgan

I am sorry. Jeff is native to the North American colonies and can't be expected to understand Welsh. As you'll know, in some American words the vowel 'u' is not only silent but written in invisible ink – as in 'color' – Damien Demolder, Editor

A POCKETFUL OF FILM AND A SPRING IN MY STEP

With regard to Dave Farrell's letter of the week in AP 29 May, I too am an owner of a 35mm SLR outfit and thought I needed to move towards a digital SLR. I was given wise counsel and advised that, if I wanted to go digital, then why not buy a bridge camera. This I did, opting for a Fujifilm FinePix S200EXR. I was very impressed with the results, but as is usual with a new toy the newness soon wears off.

I took my film kit out recently, and what an absolute pleasure it was to hold a real camera: the shutter, the mirror, the motordrive... At 65, I still get a twinge of excitement waiting for my films to return from the processors, even if the results aren't as good as I thought they would be. Digital imaging might be OK for taking pictures of the grandchildren, but for sheer pleasure only the 35mm

SLR will cut it. No silly buttons to press – just my Sekonic lightmeter, a pocketful of film and a real camera.

You have a brilliant camera, Dave. Don't let it go otherwise you will most definitely regret it.

Ken Westmoreland, West Yorkshire

A SOCIETY IN STEREO

In AP 22 May (*Ask AP*), the topic of stereo photography using a pair of digital cameras is raised in answer to someone's query. I think these readers could benefit from contacting the Stereoscopic Society (www.stereoscopicsociety.org.uk). AP will know, from its liaison with us just a few years ago via Bernard Makinson (our then chairman), how enthusiastic and knowledgeable the society's members are. Needless to say, there is intense activity and rapidly developing expertise among them these days in the whole area of digital stereo,

including construction of digital stereo camera pairs, viewers and so on, such that help could be readily given to your readers.
Hugh Wilman, via email

That sounds like an advert, Hugh, but I don't mind at all. The Stereoscopic Society is well worth joining – Damien Demolder, Editor



*IN A CHOICE OF COMPACT FLASH, SD OR MEMORY STICK

A HEARTY THANK YOU

Words cannot express my gratitude, and I am sure my family's, for your printing of the picture of my son and grandson in *Appraisal* in AP 29 May. You have made a lot of people very happy. Your comments are also very much appreciated. I would like to take this opportunity to thank you and all connected with *Amateur Photographer* for the great work you all do. Long may it continue.

John Reid, Cornwall

And I'm grateful to you for sending it in, John. It's a lovely shot and it made me happy to comment on it – Damien Demolder, Editor

PLEASE YOURSELF

Digital photography and computer editing offer photographers incredible versatility. However, they also offer an almost predictable level of high-quality sameness.

In recent weeks I've browsed several illustrated books on the Norfolk Broads. Written by different authors with different publishers, all were well composed to established norms and all had the same blue skies and vibrant colours. Perhaps the same auto buttons were pressed.

I enjoy AP's website, especially the *Appraisal* section, not least for the variety of work and generally helpful comments. However, having submitted some of my own work, I have been surprised at the comment that sometimes my Levels were incorrect! Incorrect to whose standards? I am happy to accept that my pictures fail in one respect or another, but do they really have to conform to 'correct'

What The Duck



<http://www.whattheduck.net/>

as defined by an unthinking computer?

For quite a few years I was an 'A'-listed club judge. It was a wonderful privilege to be able to view and assess the work of others. One soon learnt to recognise the style of various photographers, not only in composition but also in their printing and presentation. It's not so easy today, as an almost standardised level of excellence, achievable by all, is taking over.

If there has to be a 'correct' way of doing things, then surely that has to be decided by the photographer in regard to their interpretation of what they see. It is the amateur's great privilege of only having to please themselves.

Peter Waller, Suffolk

You are quite right, Peter. 'Correct' applies to science, while personal interpretation applies to art. There are still rights and wrongs in art, beyond personal taste, but these are much less easily defined – Damien Demolder, Editor

UNNECESSARY UPGRADES

I agree wholeheartedly with the points made by Paul Jenkin (*Letters*, AP 29 May) in reply to Chris Derricott's *Backchat* column in

AP 15 May. I am not sure whether Canon and Nikon are drip-feeding enhancements to the public to increase profits, or putting enhancements into new cameras as soon as those enhancements are developed, but the overall result is the same: large numbers of new DSLRs. If we have a mind to 'upgrade' to each one as it appears, photography becomes a very expensive proposition indeed.

However, in his excellent column some time back, Roger Hicks made the very valid point that if a digital camera reaches the standard you require, then it does not stop reaching that standard just because more advanced models hit the shops. And this is where I agree more than ever with Paul Jenkin's resolution not to upgrade his Nikon D700 until Nikon can come up with a DSLR matching his Nikon F3 film SLR for both physical bulk (or lack thereof) and picture quality. I have a D700, too, and it is a truly superb camera, right up there with my Nikon F6. I suspect that a D700 'upgrade' is in the offing but, at £2,000-plus, at least initially, I'm not in the market. I'm more than happy with what I've got.

Adrian Lewis, Bristol

WHAT GOES UP...

As bright ideas go, Air2Air's camera-equipped, remote-control helicopter is up there with Betamax and disc film (*News*, AP 29 May). Think about it: such a device in today's walking-on-eggshells PC climate sounds like utter madness. Never mind that the cost – £13,000 plus £150 for a licence – will limit its sales; there will still be enough takers for the powers that be to swoop on and start asking, for once, perfectly understandably, 'Hello, hello. What's going on here, then?'

An airborne camera will, by its very nature, always appear suspicious unless used out in the country away from sensitive buildings, and even more sensitive police and security officers. About 20 years ago my mad inventor-style granddad rigged up a kite onto which he fixed a 35mm AF compact. Using his personally designed (or so he told us) radio-controlled system, he achieved some very, er, unusual photos – mainly of house rooftops. They were sharp, well exposed but always rather bizarrely composed. Then a run-in with an aggrieved female neighbour who had been sunbathing sadly brought granddad and his 'sky cam' crashing back to earth. I imagine even granddad's primitive contraption would raise legal eyebrows nowadays. And so too will Air2Air's remote-controlled helicopter setup – licensed or not.

Stephen Carpenter, Tyne & Wear

I still want one – Damien Demolder, Editor



BACK CHAT

AP reader Dave Swann was less than impressed when he swapped his bridge camera for a DSLR

I OWN a Panasonic Lumix DMC-FZ18. This versatile little camera boasts a specification the equal of most DSLRs, along with a superb Leica lens that ranges from wideangle to extreme telephoto and gives crisp shots throughout. However, I wondered whether upgrading my camera would help me produce 'better' photos.

Most photo magazines rate the DSLR as the camera to aspire to, and if you check out the *Reader spotlight* pages you'll see that most of the pictures taken on digital cameras were shot on a DSLR. So, the logical upgrade from my Panasonic would be a DSLR, right?

According to my daughter, yes, and to prove her point she loaned me her Olympus E-520 while mocking my Panasonic as a 'toy'. After a lecture about larger sensors, the superior quality and interchangeable lenses, I set off in search of 'better' pictures with the Olympus, plus its 18-55mm and 70-300mm lenses. But I also took my Panasonic.

During a walk around Tynemouth on the Northumberland coast on a bitterly cold winter's day, I took about 100 images. The Olympus felt lovely to hold, although the small viewfinder was a disappointment. A large ship sailing between the North and South piers looked like a nice shot, so I switched to the 70-300mm zoom lens at full stretch, but all I got was a blurry image due to camera shake even at a high (and extremely noisy) ISO setting.

My tiny Panasonic, with its lens set at 504mm, zoomed right in to give me a frame-filling shot of outstanding clarity at just ISO 100, thanks to its built-in image stabiliser. When I downloaded both sets of images onto my PC, I made several A4 comparison prints to judge the quality of each camera. It was a close-run thing, but the sheer portability – and lens quality – of the Panasonic won me over every time.

Hence, the idea that a DSLR is all-important for the 'serious' photographer is nonsense. Anything a DSLR can do can be equalled by many creative compacts like mine without the obligatory bag full of lenses the DSLR user must lug around (and which won't automatically make them a better photographer). And even though I'd held the Olympus face down while changing lenses, all the shots I printed needed retouching in Photoshop due to dust on the sensor. It may have been there already but, still, life's too short for sitting at a PC retouching, and the prevention of sensor dirt should have been sorted *before* DSLRs were introduced.

There's no way that upgrading your camera will also upgrade the quality of your shots. To quote an old adage that will never date: whether you use a simple point-and-shoot compact or a DSLR, it's the person behind the camera that counts. If that native ability to take great shots isn't there, it will take a lot more than a new camera to coax it out of you.



PHOTO INSIGHT

Clive Nichols explains his experiments with using colour to create mood and why the key to a good composition is often in the fine details



CLIVE NICHOLS

As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise is invaluable

OVER the past year I've been taking a lot of close-up pictures of flowers set against brightly coloured backdrops. It started as a project to experiment with creating different moods using the same subject but with different colours, and now I will be putting the series together for a book due out this autumn called *Fluorescents*.

This image of a crocus is from the series and it is one of my favourites. While I have been using bright purples and pinks with many of the others, I decided to convert this image to black & white to see if I could still

get that fluorescent effect in monochrome. Using only window light in my front room I had exposed for the highlights on the flower, and after converting it to black & white I darkened the background using Curves. This was originally set against a dark blue background, so I gave it a very subtle blue duotone after my mono conversion to bring some of that back. However, I stress the word 'subtle' as I wanted the emphasis to be on the highlights, so I increased the contrast dramatically to bring out the whites in the petals and really make them crisp. To do this I gave it a really strong S-curve by pulling the curve down at the bottom and pulling it up at the top.

To me, this looks like a light bulb, and that's why I prefer the monochrome version. I like it when you can take something and manipulate it slightly to give it an abstract quality. Here we have a crocus, which most of us have seen in nature or at our local garden centre, but I have managed to trick the viewer into thinking it is something else.

What also makes this picture stand out to me is actually a very subtle detail in the composition. If you look at the base of the stem in the bottom of the frame you will notice the crisp whites that draw your eye in to the top of the flower. To me, this completes the image. Without this extra highlight included at the bottom, I think the

flower could run the risk of looking like it's just floating in the middle of the frame. The bright petals are the entry point for your eye, but the highlight on the stem gives your eye an exit point and a sense of closure.

When I'm shooting a picture like this I will try various angles and focal lengths to see what works. The truth is that many angles or focal lengths will provide you with a nice result, but it depends on what you want to show. Here I wanted to emphasise the highlights and the fact that the crocus reminded me of a light bulb, so the best angle was head-on at the level of the flower to capture its shape. I used a focal length at the long end of my 70-200mm zoom to fill the frame as much as I could with the flower head while still giving it a little room around the edges so the image doesn't feel claustrophobic. When you realise you've found the appropriate angle and focal length, you can then start to fine-tune your composition by looking for things to include, such as the highlights on the stem, to give your composition something extra. Or, perhaps more importantly, you might look for things to exclude. **AP**

Clive Nichols was talking to Jeff Meyer

To see more pictures by Clive Nichols visit www.clivenichols.co.uk

TALKING TECHNIQUE

This is another version of the same crocus without the monochrome conversion. It's the same flower, the same exposure and the same light, yet it feels completely different. That's what I am aiming for with this project: to study the ways that different colours can produce different moods.

I chose the dark-blue background to complement the blues in the petals of the crocus, and overall the cool colour temperature gives the image a somewhat subdued feeling. While there is plenty of contrast here, it's not as extreme as in the monochrome version so the viewer's eye is drawn less to the overall (light-bulb) shape of the crocus and instead towards individual points on the flower.

Here I've used a large aperture of around $f/4$ on my Canon EOS-1Ds Mark III to isolate the focus on the inner petals of the crocus. This has the effect of drawing your eye into the flower and giving what would otherwise be a flat image a greater sense of depth.

I think this is crucial when taking close-up shots of flowers. A shallow depth of field will give your image an artistic quality, but it also emphasises what's important about your subject. It's a subtle way of telling the viewer where to look. If I'd shot this at $f/16$ and the whole of the crocus was in focus, the image would lack punch. It might feel more like a record shot from a flower guide book than something artistic I might want to hang on my wall or, hopefully, sell to a client!



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Selective sharpening

Chris Gatum explains how to overcome lens blur from cheaper optics using selective sharpening



**THE
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RESORT**

SOFTWARE USED Adobe Photoshop CS4

SKILL LEVEL 

TIME TO COMPLETE  15 minutes

SYSTEM REQUIREMENTS Windows or Mac

A MANTRA that is commonly repeated is, 'Buy the best lenses you can afford'. This was something that was brought home to me recently when I mentioned to a professional photojournalist that I was thinking about getting a new camera. Before I even told him which DSLR I was thinking of upgrading to, he was quizzing me about the lenses I had and, more importantly, didn't have, insisting that a new lens for my existing DSLR would be a better investment than a new camera body. To drive this point home, I was shown a collection of stunning shots – some used as full-bleed magazine covers – that were all taken with a 'consumer-level' DSLR, but with pro-spec lenses. Needless to say, I haven't upgraded my camera.

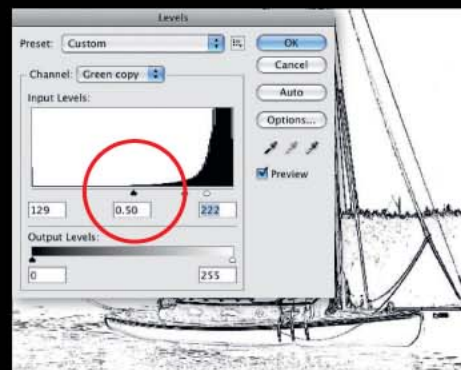
The fact is, the lens is the most important part of your camera, because that's the bit that initially gets the light to your sensor. If it doesn't do that job well, everything that follows will be compromised. Sadly, not all lenses are equal, and some – especially 'kit' lenses – do not always deliver the results your camera is capable of producing.

The shot I'm using here demonstrates this perfectly. I know that the DSLR I was using can take a good (sharp) picture, but the budget kit lens attached to it is, to put it politely, not quite so competent. Despite the camera's AF locking on to the boat, the shot just isn't sharp, and neither were the majority of images taken with the same lens.

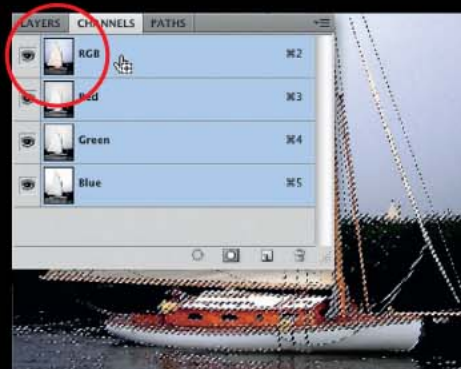
To correct this I could simply sharpen the whole image in Photoshop, but because the picture is so soft, the amount of sharpening needed would be very high and almost certainly lead to horrendous noise in flat areas, such as the sky, and distinct halos around the finer detail. All's not lost, though, because as a last resort I can target very aggressive sharpening to just the edges of the detail areas to make the image appear sharper without any obvious degradation.



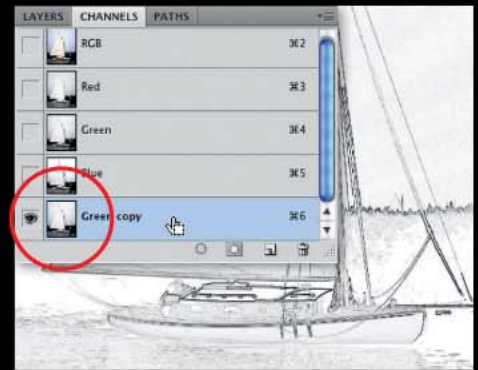
1 The first step to sharpening this image is to identify the edges in the picture that I want to crisp up. To do this, I'm heading into the Channels window (Window>Channels) to identify the colour channel that exhibits the greatest contrast between the detail I want to sharpen and the flat tones that I don't. In this case, the Green channel is the better of the three.



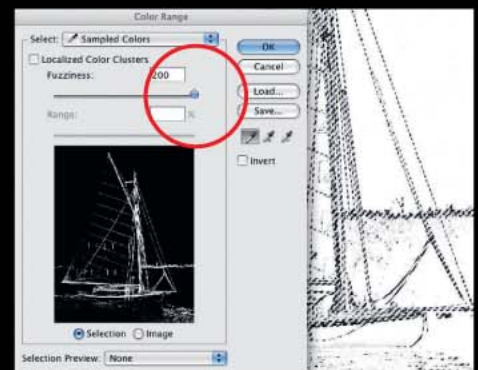
3 The outlines in the 'line drawing' are effectively the edges that I want to sharpen, but to better isolate them I need to ensure that they're black and the areas I don't want to sharpen are white. I can do this using the Levels tool (Image>Adjustments>Levels), dragging the black slider to the right and the white slider to the left to boost the contrast and create a strong black & white line image.



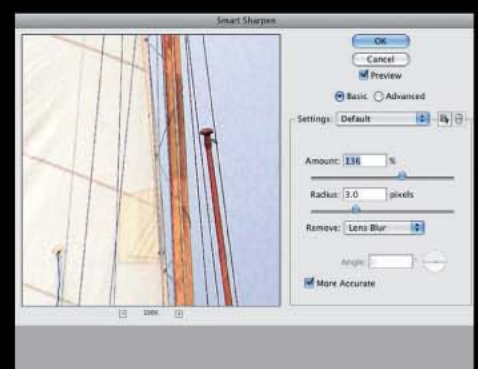
5 I need to make sure this selection applies to the whole image, so I've deleted the Green Copy channel and clicked on the RGB channel. This means I am now working on the photograph as a whole and the selection remains active.



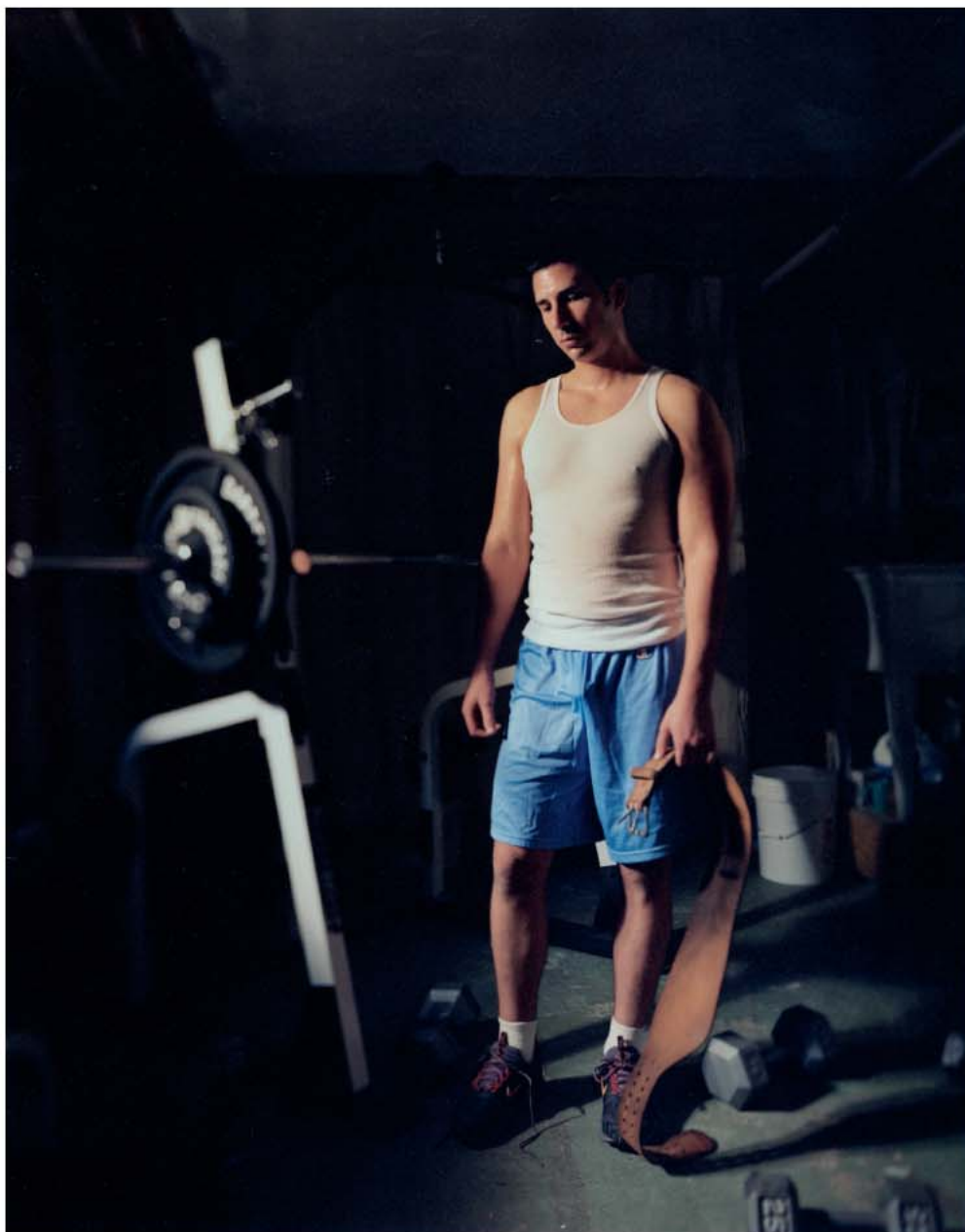
2 The next step is to duplicate the Green channel by dragging it onto the Copy icon at the bottom of the Channels window, just as you would copy a layer. This gives me a channel called Green Copy and, with the duplicate channel selected I can use the Find Edges filter (Filter>Stylize>Find Edges) to identify the edges within the image.



4 Now I'm ready to convert the line drawing into a selection, which I'm doing using Photoshop's Color Range tool (Select>Color Range). Clicking on the image allows me to target the black lines, while the Fuzziness slider helps ensure that any lines that are dark grey, rather than pure black, are also selected. When I OK the Color Range dialogue I get the standard 'marching ants' selection around the black lines.



6 With my edges identified, I can sharpen them. I'll do this using Photoshop's Smart Sharpen filter (Filter>Sharpen>Smart Sharpen...). I've chosen Lens Blur from the Remove drop-down list, and need a high Amount (136%) and a high Radius (three pixels) to combat the softness. However, while the level of sharpening is high, because it's only being applied to the selected edges it doesn't look unnatural. The overall softness appears to have gone and the image has been saved.



Panel show

In the photographic version of colouring outside the lines, **David Hilliard**

A PICTURE captures a split-second moment; it recognises an event in time and pauses it within a single frame. For David Hilliard, those four edges aren't enough to contain the stories and moments he documents. For him, the realms of photography blur with that of cinematography and, as a consequence, a single event spills out across multiple panels.

'I was interested in film and theatre back in my early high school and college years,' explains Hilliard. 'I just loved performance and narrative cinema – the stories, the evolution of a situation, the escapist qualities of film.'

Having turned his attentions away from film to that of still photography, it

is this interest in the moving image that has dictated much of his photographic practice, influencing the 'stitching' together of multiple images to create tableaux that mimic the performance of live movies.

'I started to align photographs, shifting the focus and altering the shutter speeds, in order to create runs of still photographs which possessed a movement that live performance and cinema have,' says Hilliard. 'Photography is so specific and allows us to stare at something that we couldn't in real time, so it was the best of both worlds.'

This notion of staring and lingering at an image is emphasised by working in multiple panels, where Hilliard directs the viewer's gaze through subtle shifts in focus and

viewpoints between each image. Building up narratives across diptychs and triptychs – varying the construction of these tableaux from horizontal to vertical – Hilliard lets a story unravel in this way in order to enforce a point across to the viewer.

'It is directing, the fact that I can point from frame to frame. It allows me the ability to suggest relationships between the panels that the viewer may not have made otherwise,' says Hilliard. Directing the viewer's gaze can be achieved in a single image using depth of field, but Hilliard notes that his way of working allows him to 'push the limits of photography a bit more.'

Hilliard often plans out preconceived ideas in advance – his work a balance of



eschews single images in favour of triptychs. He tells **Jade Lord** why they tell a complete story

autobiography and fiction – exploring issues around masculinity, sexuality and familial relationships. Having been documenting his daily life and the lives of those around him in this style for several years, he has acquired a natural feel for the placement and order of images.

'I have a strong sense of how the photographs will fit together and I pretty much figure it out while I'm shooting,' Hilliard reveals. There's no instant feedback from the LCD screen of a digital camera as he shoots using a large-format 4x5in film field camera, printing the results traditionally or sometimes digitally from scanned negatives. 'I love getting behind the camera and looking through the



David Hilliard reveals the meanings and logic behind some of his favourite images

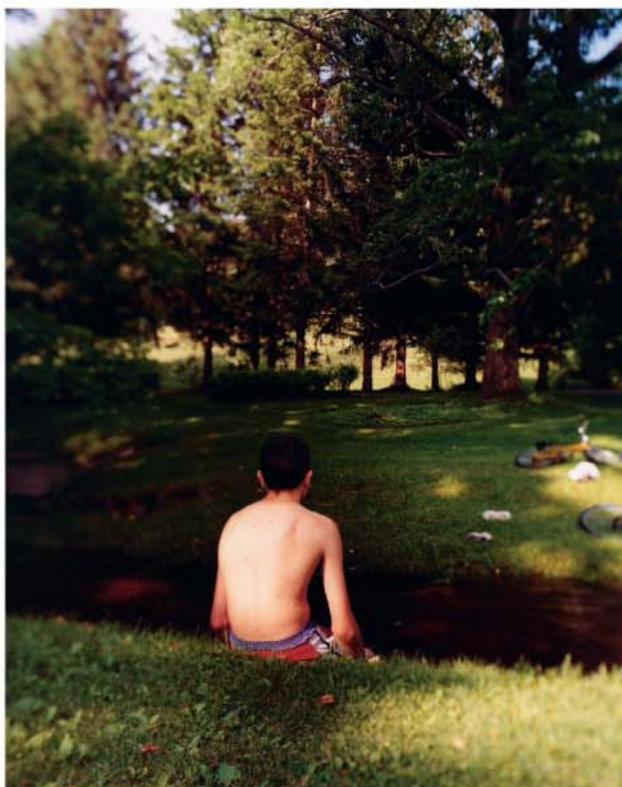
SPRING TRAINER, 2006

'The "Spring Trainer" images (above) depict a young man working out in his home gym,' says Hilliard. 'He's lit using the Baroque style of lighting, with artificial light coming from a basement window. I chose to represent him from both sides via the mirror to augment the obsessive desire we have to "see" and to "change" things. In the end his buttocks appear to be overly developed, as are the breasts of the "ideal" woman in the poster. The furnace and all the cleaning products are there to further push the idea of perfection and control.'

'I love getting behind the camera, looking through the ground glass and composing the world. I wouldn't feel the same looking at an LCD screen'

Below: 'Swimmers, 2003'. This is a perfect example of Hilliard's meticulous painterly approach to shooting his subjects

Right: 'Dish, 2009'. Hilliard says the mood of the subject determines how far he 'jumps' when composing each panel





ALL PICTURES © DAVID HILLIARD



ground glass and composing the world,' says Hilliard. 'I don't think I would feel quite the same way looking through an LCD screen.'

The placement of his images tends to follow a pattern of extending one scenario into a stretched-out, yet segmented, panorama, enabling him to include more elements and details than a single image would allow. Although he has an instinctive preordained sense of how the panels of each subject will fit together, his most careful attention is paid to the breaks between each image.

'I put a lot of thought into where these breaks occur, thinking about whether they are subtle or jarring. One isn't necessarily better than the other,' explains Hilliard. 'There are some images which are "quiet", and I want the jumps between panels to be softer and less obvious. In others, I like a more aggressive jump, with truncated spaces and more obvious shifts in focus and changes in light.'

Photographing with methodical care, with the mood of the subject dictating how far to jump between each panel, Hilliard ensures he takes various shots of the same scene to vary the possibilities of how the entire piece will unfold. 'I never take just

one shot,' he says. 'People change from moment to moment and I always want to be sure to catch the best possible one. Even in the panels where I'm dealing strictly with landscape, you never know what the next gust of wind or shift of light will give you. It's good to have options!'

This slow, precise approach that Hilliard applies to photographing his subjects can be explained in part to his love of paintings and what he describes as the 'stillness' within them. 'When I was young, I remember being in awe of some of the Old Master paintings. I loved the quality of light in a Vermeer, the common people in a Chardin, the atmosphere in Wyeth's grassy fields, the psychology in a Hopper. I love the stillness in paintings, the scrutiny of surface,' he reveals.

The triptych 'Swimmers, 2003' (see left) parallels that of Thomas Eakins' painting *The Swimming Hole* (1885) and is a perfect example of Hilliard's meticulous painterly approach to shooting his subjects. The subtle breaks between each panel evoke feelings of tranquillity and isolation, emphasising the lone boy sat apart from the boys bathing in the left panel and the bicycles on the right. Piece by piece Hilliard builds up complex narratives, each triptych presenting itself like a modern-day theatre set. The placement

'Where I place the camera, the height of the camera and the shifts in focus all depend on what mood I'm going for'

of the camera and the angle also determine the emotions of the story unfolding, lending a voyeuristic feel to his work.

'Where I place the camera, the height of the camera and the shifts in focus all depend on what mood I'm going for,' explains Hilliard. 'Often I keep far back from my subject, even behind my subject. This creates the feeling that I/we are spectators or voyeurs. Conversely, I can confront my subject inches from their face and suggest a real connection with them. It's quite straightforward: you point a camera down on somebody and it implies authority or power, while pointing up





LIVING, 2006

'The image above is taken in Florida, and shows my mother and a church friend sitting within the perfect Floridian landscape,' says Hilliard. 'It's my attempt to show two women sharing a secret. The camera stays somewhat at a distance and does not reveal what's in the bag. That remains their metaphoric secret. The multiple panels help to exaggerate the length of the tree, making the space even more magical and fictitious. The hats also push the theatrical aspect of the piece.'

EXTRA CHEESE, 2004

'In the image below my father and uncle are sharing a boyish and animalistic moment of decadent eating,' says Hilliard. 'The camera focuses on the sullied napkin, the carnal moment of food entering the mouth, and even plays on the text, "A Perfect Pair!", on the table top. The stringy cheese shot is a wink at that mainstream commercial moment of food being at its best. The viewer is seeing something truly private, a moment between brothers. I also love the opportunity to make a work of art in a fast food restaurant.'



implies the opposite. Of course, this can change depending on what or who you are photographing, but it is all really fun and ever changing.'

Hilliard may exercise precise control over how the panels relate to each other and, therefore, how they are to be read by the viewer, but he is the first to admit that there are no rights or wrongs when it comes to creating images like this.

'Art is very personal and subjective and I love it when I look at any work of art, photographic or otherwise, and feel a sense of surprise and think, "I never would have

thought to have done that!"; he explains. 'We all have our rules that are unlike those of someone else; it's what I love about art and hate about maths. I just hope that the associations and surprises in my work are compelling and satisfying for others.'

This element of surprise is what keeps on motivating Hilliard. Rarely does he make a photograph that turns out as he expected, liking the image less if it turns out just as he intended. 'I love the inevitable surprise that almost always creeps in when I go out and try to illustrate an idea,' he says. 'People always give you something else,

which is often better than what I could have imagined. I love the result of my intentions colliding with serendipity.'

The single image has not been enough for Hilliard to realise his stories and fantasies. Instead, he chooses multiple constructions to encompass his characters, scenes and moments of surprise. Through his careful and clever use of camera angles, jumps and shifts in focus, Hilliard has invited the viewer to do much more than just look at his images: he has created a multifaceted narrative that is to be entered and absorbed from numerous dimensions. **AP**

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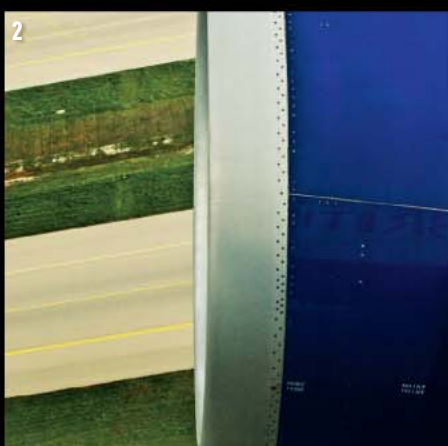
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Navigation tower

1 Soula decided her exposure and focus point quickly as she had only one chance to get each shot right

Nikon D70, 18-50mm, 1/800sec at f/16, ISO 1000

Engine

2 Here Soula angles her camera so the engine of the plane is in line with the runway and the grass

Nikon D70, 18-50mm, 1/400sec at f/10, ISO 1000

Runway... 1

3 Soula frames her composition to accentuate the curving runway and strong horizontal lines

Nikon D70, 18-50mm, 1/640sec at f/13, ISO 1000

Runway... 2

4 Yellow markings and tracks curve through the frame, creating motion and tension

Nikon D70, 18-50mm, 1/800sec at f/14, ISO 1000

EISA MAESTRO COMPETITION WINNERS



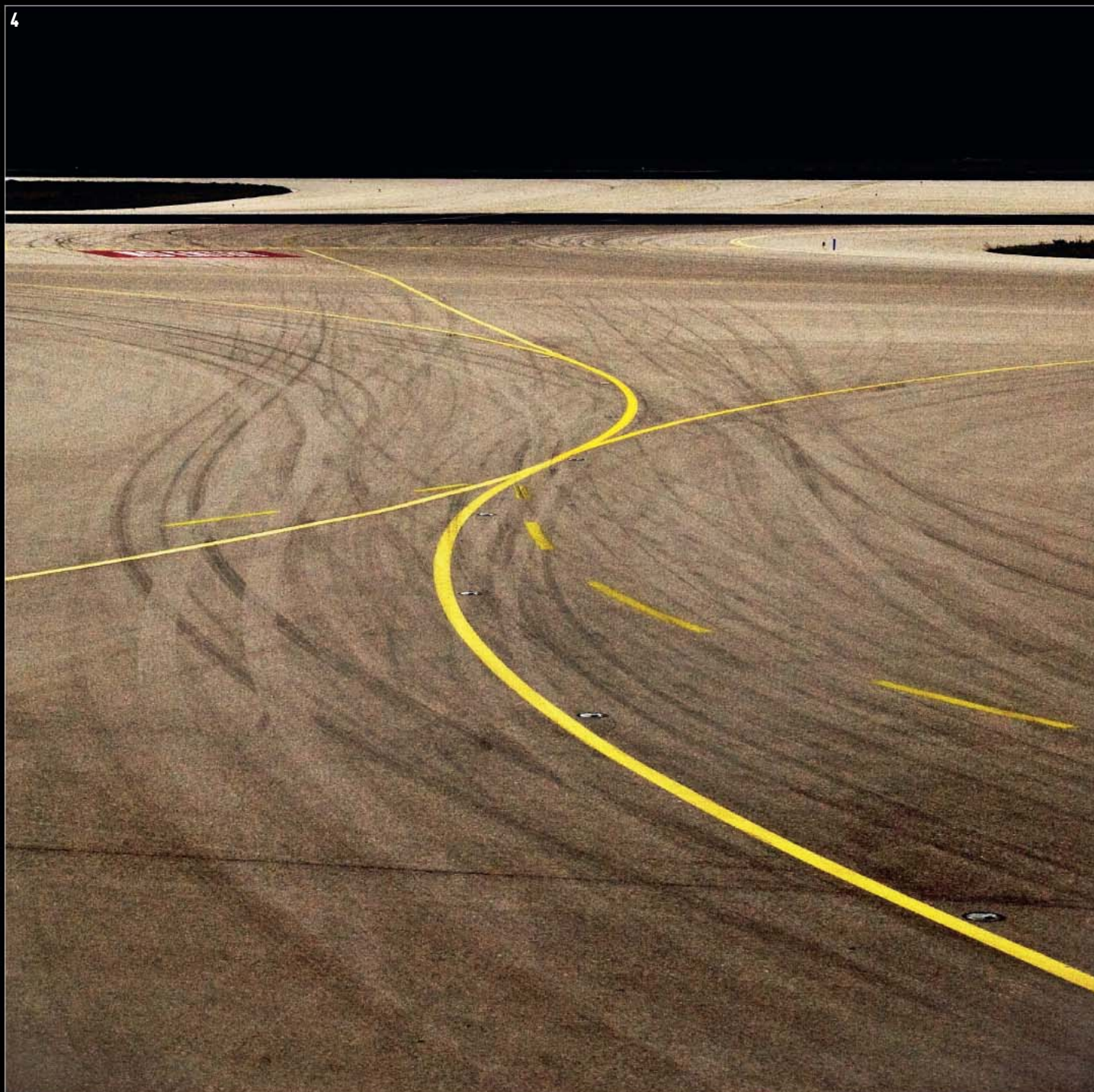
WINNER

Soula Zavacopoulos

London

Soula, 32, took these striking graphic images from the passenger window of a moving plane. 'Keeping the camera steady was a challenge, particularly as my camera and lenses do not have image stabilisation or vibration reduction,' says Soula. 'I tried to anticipate the plane's movements and leant on anything I could.' Soula is a graphic designer and runs her own studio. Visit her website at www.thelondonstudio.com.

This week we showcase the first, second and third prize winners in the UK round of the EISA Maestro Photo Contest 2010. Entrants were asked to create a picture story exploring the theme 'Transport'. The first-prize winner goes through to the international judging at the end of June





1

Train hopping

1 Craig captures a man hopping between two trains. He experimented with using flash and a long exposure to see what effects he could create

Olympus E-410, fixed lens, 2.5secs at f/5.6, ISO 800, flash

Passing trains

2 The white burst of light covering the man's face is caused by flash

Olympus E-410, fixed lens, 1.6secs at f/5.6, ISO 800, flash

Boy looking

3 Taking the boy as his focus point, Craig captures the movement of the train by hanging out of the window

Olympus E-410, fixed lens, 1.6secs at f/5.6, ISO 400

Hand on rail

4 Craig invites the viewer into the scene by coming in close on a passenger's hand and using an unusual camera angle

Olympus E-410, fixed lens, 1/30sec at f/5.6, ISO 1600



2



SECOND PLACE

Craig Buchan

Edinburgh

Craig, 27, works as a chef, but is also an aspiring photographer. He took these images during a trip to India in 2008. He was shortlisted for last year's Foto8 summer show (image shown above right) and Magnum's A Taste for Life competition 2009. Craig has recently been working on documentary projects in Edinburgh, including a project on class difference, and plans to pursue other projects in Scotland this year.





Train guards
1 Ashley took this candid portrait of two ticket officers in Brussels, capturing their natural poses
Hasselblad 500C, 80mm, 1/60sec at f/2.8, Fujifilm Fujicolor Pro 160S

Man illuminated
2 'In Amsterdam in the Netherlands, rays of light hit the far platform, illuminating the man and train,' says Ashley. 'It made me think of Brassai's image of the Palais-Royale station from his "Paris by Night" series of 1933'
Hasselblad 500C, 80mm, 1/125sec at f/2.8, Fujifilm Fujicolor Pro 160S

THIRD PLACE **Ashley Buttle** Wiltshire

Ashley, 22, took these images during a month-long InterRail trip around Europe in October 2009. Having recently finished a two-year photography course, Ashley currently works as a sales rep and spends the rest of his time seeking out photo opportunities. 'Using medium format for this project wasn't always easy,' he says, 'but I enjoyed the challenge. I love the uncertainty and the "happy accidents" of film photography. I enjoy working manually and feel a sense of achievement in seeing the images I've produced.' Ashley is currently working on a documentary project about contemporary arts and music.





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Thoughts from a wildlife photographer's world

Three of the best venues to take great sea-bird photographs

GETTING THE BIRD



I'M A ROCK goat at heart, which is why at this time of the year my attention turns to the fantastic sea-bird colonies we have around

the UK. I travel abroad for many things, but I am proud to say that in the UK we have the best sea-bird colonies in the world. So for all of you wanting to get down and dirty with sea birds during June, here is a rough guide of the three best venues.

THE FARNE ISLANDS

One of the most popular photographic destinations in the UK, the Farne Islands lie off the town of Seahouses in Northumberland. The two main islands, Staple and Inner Farne, are teeming with sea birds, with the stars being the puffins and the malicious arctic terns. Getting to the islands is easy, as you just book a Billy Shiel's all-day tour (visit www.farne-islands.com) and you will spend about two hours on each island. Landing fees are £5 or £6 per island and the trip will set you back £28. Take your polariser as the light can be harsh, don't be overburdened by too much gear and always whack on the factor 50 sun lotion. And don't expect a wilderness experience here, as the world and his wife go the Farnes!

SKOMER AND SKOKHOLM

These two islands off the west coast of Wales are magical for sea birds. Skomer is a delight for puffins, but also has plenty of other birdlife, such as nesting short-eared owls and the odd friendly peregrine falcon. Skomer is also home to big colonies of the nocturnal Manx shearwater, but in my opinion it is completely unethical to consider photographing such shy nocturnal birds with flash. Everything else, though, will be very accommodating. Again, it is advisable to take



The Farne Islands, Skomer and Skokholm are just three venues around the UK where you can photograph puffins

a polariser and don't forget your wideangle lens as it's a beautiful island.

BASS ROCK

Home of the spectacular gannet, Bass Rock is a jagged lump of rock 107m high that juts out of the sea off the town of Berwick in south-west of Scotland. It is almost completely white these days due to the toilet habits of the gannets and in my opinion it is the venue for one of the best wildlife spectacles in Europe. Gannets are great fun to photograph, whether flying or tending their young, and they always provide great entertainment. Access to the Bass Rock is by boat and trips last for a few hours. The one unpredictable factor is the weather, which dictates whether or not it is safe to land on the rock. If you do get onto the rock, a polariser is a must. Also, don't waste your time with a tripod or a 600mm lens because the gannets will be all around you so you can take photographs to your heart's content. **AP**



THE ATLANTIC puffin (*Fratercula arctica*) is an unmistakable bird with its black and white markings, distinctive

black head, large pale cheeks and brightly coloured beak that fades to a drab grey during the winter and then blooms with colour in spring. The beak is serrated to help it hold onto fish and it has been recorded with up to 83 (small) sandeels in its beak.

Puffins grow to around 25cm (10in) in height and weigh 500g (17.5oz). They tend to nest on cliff faces at sea where there is easy access to food such as fish, squid, molluscs, crustaceans and small invertebrates. They are excellent swimmers and can dive to depths of around 60 metres (200ft), although they usually stay underwater for just 20-30 seconds.

Due to their small size, puffins are preyed upon by a number of predators, but thanks to their cliff-top existence and speed they are not easy to catch.

Puffins mate for life and the female lays one egg a year. After about six weeks a chick hatches and the young puffin is reared by both parents. The typical lifespan of a puffin is 15-25 years.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate

conservationist – two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

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APappraisal



Expert advice, help and tips from AP Editor **Damien Demolder**



Original

New York strongman Andy Johnstone

Nikon D80, 18-70mm, 1/90sec at f/4, ISO 640

ANDY has sent me a collection of pictures that show lots of details of New York, from Times Square to this cube sculpture he found not far from Ground Zero. He's built up a nice portfolio and I think he's done a great job.

For this image, Andy has gone for the classic 'holding up the Leaning Tower of Pisa' shot, but in this case his friend is attempting to hold up this peculiar piece of street art. It must have been quite an awkward scene to shoot, as I can see that it was an overcast day, yet there must have been enough direct sunlight bouncing off the buildings to fill in the shadows of this courtyard. The result is a picture that is generally too light, and the colour of the cube isn't as bold as it could be. The top of the cube is reflecting lots of sky, so it's lost its own colour and taken on the cool blue tint from above. While these exposure problems can be fixed using software, it's important to get it correct at the time of taking the shot.

In this case, it's about 1 stop too bright.

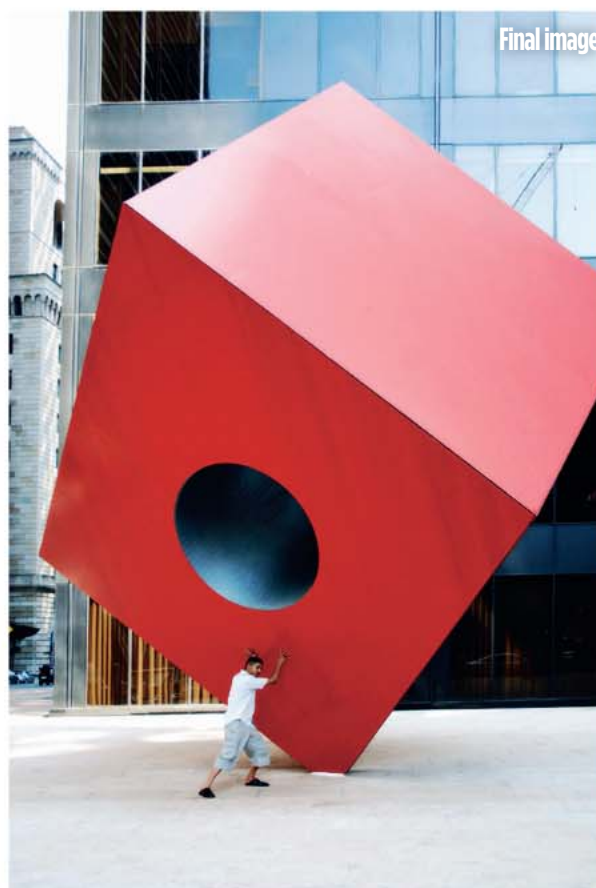
A second thing that takes away from the humour of the scene is the fact that the buildings behind are leaning backwards, and they are pulling my attention away from the subject. It defeats the fact that the cube is balanced at an odd angle on one of its corners, so the buildings need to be made upright. I can't straighten them completely in software without degrading the picture, but I have done the best I can.

Finally, I added a little more midtone contrast to deepen the shadows and midtones, and create a lot more impact. To do this I created a new layer, then turned it black & white using the blue and green channels to deepen the red. Next, I applied a five-pixel Gaussian Blur to this layer and changed the Blending Mode to Overlay, reducing the Opacity to get the effect I wanted – a good strong midtone.

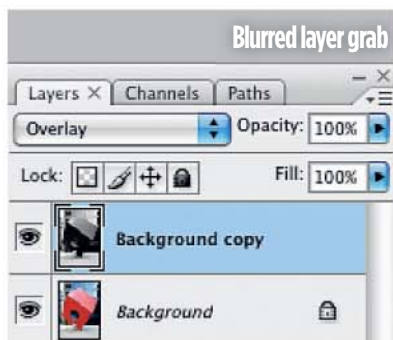


Blurred layer

'The result is a picture that is generally too light, and the colour of the cube isn't as bold as it could be'



Final image



WIN

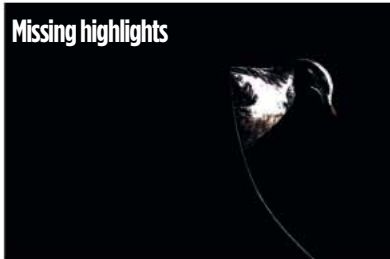
Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

JESSOPS
Advice for Life

Missing highlights



Gull

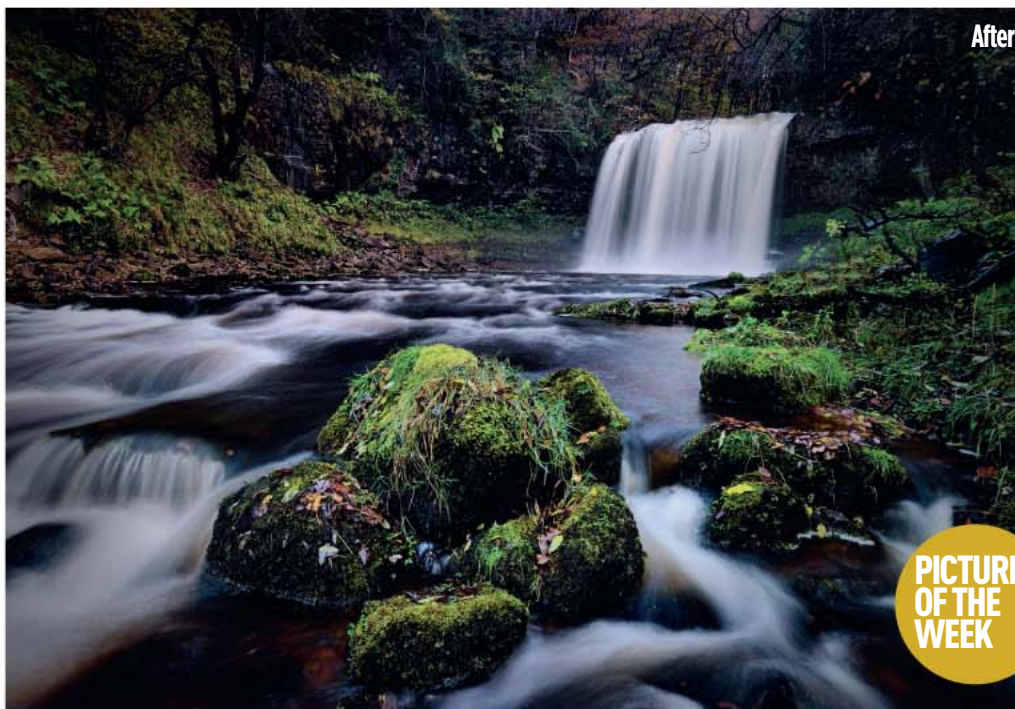
Alan Holtham

Canon EOS 10D, 28-105mm,
1/125sec at f/4.5, ISO 100

ALAN has sent this well-observed picture of a gull looking over the edge of an umbrella. What I like is the way the edge of the umbrella splits the image in two, and all we get is the shadow of the gull's feet, its skinny legs and a big round body on one side, and then its head poking out on the other. The composition is great, with the bird's head directly against dark glass building, something white and the blue sky beyond – although I think having the glass building cover the entire area behind the seagull would have simplified things.

However, the biggest problem is exposure. While most of the picture looks pretty good, where the sun strikes the side of the gull the highlights have completely burnt out and all detail has been lost. Unfortunately, you can't correct this using software as there's just too much detail missing. I can try to make the whites grey, but it will never put back detail that isn't already there. This would be a great time for Alan to turn to the supplement that comes free with this issue and read the article on exposing highlights. It covers how to make the most of your spot metering and then build in a couple of stops of exposure compensation. That's what Alan needed to do in this case. The graphic above shows exactly how much detail has been lost.

Original



Before

Sgwd Yr Eira Falls
Paul HarrisonSamsung GX-20, 10-20mm,
1.8secs at f/16, ISO 200

PAUL took this picture of a waterfall in the Neath Valley in Powys. He says the overcast conditions caused him to use his cloudy white balance setting, which he says brought the colours to life. However, I don't think the setting was strong enough even though it is a lovely scene and the composition is very good. The problem is that the colours are very blue – the whole scene looks cold and the overcast weather has created soft lighting that has left the place featureless. I suspect the long exposure of 1.8secs has allowed a lot of stray light into the camera, which has knocked back the contrast.

What I have done is adjust the contrast and remove some of the blue from the picture. I kept the Levels virtually the same, but used Curves to darken the shadows a little and lighten the highlights. I then adjusted the colour using the Color Balance tool to add yellow, which countered the blue in the highlights, shadows and midtones, and this has warmed up the picture considerably. I also tried to concentrate attention on the action in the middle of the picture by darkening the edges.

Everything I have done here is easy enough – Paul did the hardest part, getting into the river and taking the shot. That's why this is my picture of the week.

'I tried to concentrate attention on the action in the middle of the picture by darkening the edges'

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Postcards from the Park

Photo competition 2010

With longer days and warmer weather on the way, now is the perfect time to enjoy your favourite public park. Why not take your camera and capture what you love most about it to be in with a chance of creating a winning shot!

'Postcards from the Park', run by the Heritage Lottery Fund (HLF), the Big Lottery Fund (BIG) and parks charity GreenSpace, is a nationwide competition for all budding photographers. The categories are wildlife, people at play and heritage.

Finalists will have their photographs exhibited at a London gallery and win a night in a five-star London hotel. The overall winner will receive £1,000 of Jessops vouchers. The photos will be made into postcards and distributed at Lottery-funded venues across the UK.

Our judging panel, headed up by celebrity photographer Mike McCartney, will be looking for photos that really capture what your local public park means to you.

To enter and pick up tips on taking winning pictures, go to www.postcardsfromthepark.org.uk

Closing date is 1 August 2010 – so get snapping!



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AP Testbench

Over the next few pages we present this week's equipment tests and technique pointers



SteadePod £29.99

For more information call 01628 674 411 or visit www.intro2020.co.uk

THE STEADEPOD is designed on the basic principle of using tension to reduce camera shake. Simply attach the pocket-sized device to your camera via the 1/4in thread in the tripod bush and extend the retractable, lockable cable by either placing the foot pad under your foot or hooking it to a belt.

Using an 18-200mm lens, I found I could take sharp images at 1/10sec at a focal length of 105mm (160mm effective focal length), but movement was evident with shutter speeds slower than this. Likewise, at 18mm (27mm effective) I could shoot at around 1/5sec. The SteadePod reduces camera shake, but it works on the same idea as if you use a piece of string anchored between your foot and the camera body. The SteadePod benefits by making this technique much speedier due to its retractable cable and it is useful when a tripod is not available. However, £30 is a bit expensive when you can do the same thing with a piece of string.

Tim Coleman



Honl Photo Traveller8 Softbox £69.32

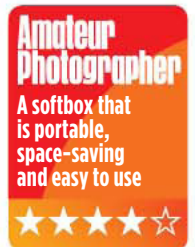
For more information visit www.flaghead.co.uk

THE TRAVELLER8 softbox fixes securely to any shoe-mount flash unit when used with the Honl Speed Strap (included). It is a sturdy piece of kit and is ideal for use on the go, especially for wedding and portrait photographers. The Velcro-based speed system is extremely user friendly and quick to set up, and when not in use the 8in softbox can be folded flat for storage.

When compared to the diffusion dome supplied with the Nikon Speedlight SB-800 flashgun, the Traveller8 softbox gives slightly softer and more even light. The loss of light is equivalent to about 2 stops.

I found that, when used handheld, the softbox and flashgun made the Nikon D300 feel a little top heavy. However, the softbox is probably the most useful addition to the Honl Speed System so far.

Tim Coleman



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikkor 85mm f/1.4 vs Samyang 85mm f/1.4
We investigate how the £300 Samyang lens measures up against the £900 Nikkor optic.
See AP 26 June

Ricoh P10
Ricoh's new ten-million-pixel P10 28-300mm f/3.5-5.6VC camera unit is put through its paces.
See AP 26 June

Adobe Photoshop CS5
What more can Adobe's Photoshop do? We take a look at the new features of the latest version.
See AP 3 July

Panasonic Lumix DMC-G10
Panasonic's most affordable 12.1-million-pixel micro-system camera is put through its paces.
See AP 10 July

Elemental Fugl-e
We put Elemental's new budget studio-lighting kit system to the test.
See AP 31 July



Epson Perfection V600 Photo

Capable of scanning prints or film at up to 6400ppi, the **Epson Perfection V600 Photo** could be the ideal solution for photographers wanting to digitise their work

Richard Sibley
Technical writer



THERE was a time when photographers needed room for both a flatbed and negative scanner on their computer desk. However, many flatbed scanners are now able to scan film at impressively high resolutions, so more and more photographers are opting solely for this type of model.

Capable of scanning prints, 35mm and medium-format film, Epson's Perfection V600 is one such flatbed scanner. With an impressive 6400ppi resolution, it should be able to resolve a great deal of detail from 35mm and medium-format film. However, there can be issues when using flatbed scanners to scan film. The glass platen must be of a high enough optical quality to match the scanning resolution, and if the film comes into contact with the glass, Newton rings can become present on the scanned image.

With an RRP of £279.99, I was eager

to see whether the V600 could fulfil the needs of enthusiast photographers looking to digitise their film and print archives.

FEATURES

Capable of scanning images of up to A4 in size, the Epson Perfection V600 Photo has a resolution of 6400x9600ppi, with a DMax (maximum density) of 3.4. The DMax specification is almost the same as the 3.5 rating of the Plustek OpticFilm 7600i SE film scanner (reviewed in AP 22 May). However, a DMax value of 3.4 pales in comparison to a specialist film scanner, such as the Konica Minolta Dimage Scan Elite 5400 II (reviewed in AP 18 June 2005), which has an impressive DMax of 4.8.

Like its V500 predecessor, the V600 uses ReadyScan LED technology to illuminate the film or prints when scanning. The LEDs use less energy than the traditional cold-cathode fluorescent lamps previously used in scanners, and they instantly reach their maximum brightness and colour temperature. This means less warm-up time before a scan begins, and that colour and brightness do not change over time, as can happen with a cold-cathode lamp.

For photographers, the most important feature is the V600's ability to scan film as well as prints. Included with the scanner are two film holders: one that holds two strips of six 35mm film frames and four mounted slides, and another that can hold a 120 film strip of up to 22cm in length, making it suitable for medium-format panoramic images.

One very useful feature is the inclusion of Digital ICE. More commonly found on dedicated film scanners, this technology scans film using an infrared light, which helps to detect any dust or scratches. Software processing then automatically removes and 'fills in' any missing details. However, Digital ICE only works with colour negative or transparency film, or with chromogenic black & white films. To remove dust from standard black & white films or printed images, Epson has included its own dust-removal feature.

PERFORMANCE

The Epson Perfection V600 Photo is relatively fast at scanning, taking around seven minutes to scan a 35mm frame at 6400ppi and 48-bit colour depth. Scanning

times vary depending on the resolution and whether Digital ICE is used (it was in this instance), and it must also be remembered that the speed of the operating computer will affect the time it takes to process and save the scanned image.

A medium-format negative takes longer, with a 6x6cm frame taking around ten minutes (with Digital ICE turned off). Saving a scanned 6x6cm image can take some time with a 13,806x13,806-pixel resolution photograph producing a file 1.15GB in size. At 300ppi, this produces an image measuring 117.86x117.86cm in size, which should prove more than large enough for most medium-format photographers.

File sizes for scanned 35mm frames are obviously smaller, with a 6400ppi, 48-bit scan producing a 265.9MB TIFF file. When converted to 300ppi, this image measures 71x46.5cm in size.

It is possible to create higher resolution images than the 6400ppi maximum, but the 9200ppi and 12,800ppi options are achieved purely through interpolation, rather than an actual optical scan.

IMAGE QUALITY

For the most part the Epson Perfection V600 Photo performs well, especially given its price and ability to be a jack of all trades. When scanning prints I found there was no benefit to scanning at a resolution higher than 6400ppi, as images are interpolated and no extra detail is resolved.

For most photographers it will be the V600's film-scanning capabilities that will be most appealing. I found that for 35mm frames, the 6400ppi resolution is more than enough to resolve film grain. However, scanned images are soft and require some sharpening. It is best to set the Epson driver software to the 'Low' sharpening setting. This provides a good starting point for further sharpening in editing software.

Both Digital ICE and the Epson dust-reduction features can soften images even more, and it is particularly noticeable when the latter is used. When employing either of the dust-reduction methods, I found it best to turn the sharpening up to Medium, particularly if you don't want to spend too long editing images after scanning.



100% 300ppi

Scans of 35mm film from the V600 look good at smaller sizes, but struggle as the image approaches A4 in size

Scans made from medium-format images look good and can be comfortably printed to around A3 in size. Although the holder for medium-format film doesn't keep the film completely flat (it only holds the edges), there is enough depth of field that the scanning head can still focus on the film. As the film is also raised slightly above the glass platen, Newton rings are avoided.

While the resolution of a scanned 35mm frame should allow for an image larger than A3 to be printed, unfortunately there simply isn't enough detail in the images to print much larger than A4 in size. Even at this size the prints start to show a loss of detail, and red/cyan chromatic aberrations also become noticeable around high-contrast edges.

On a more positive note, even using the printer driver's most basic automatic settings, colours are reasonably accurate, although they lack a little saturation. Thankfully, the driver software enables colour, contrast and brightness to be adjusted. I found it best to capture as much detail in highlight and shadow areas as possible, save the scan as a TIFF file and then edit the image as if it were a raw file. **AP**

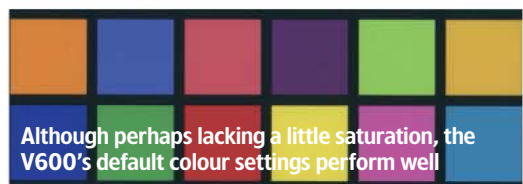


Red fringing

Chromatic aberrations in the form of red/cyan fringing are visible on high-contrast edges of many scanned images

Specification

RRP	£279.99
Type	Flatbed colour image scanner
Resolution	6400ppi (optical), 6400x9600ppi (hardware)
Maximum scan area	224x236mm
Light source	ReadyScan LED technology
Connectivity	Hi-Speed USB 2.0
Requirements (Windows)	CPU: Pentium II 1GHz or higher processor, Windows XP/2000/Vista /7, 1GB RAM, 90MB HDD
Requirements (Mac)	CPU: Mac OS X 10.3.9 or greater, PowerPC G3 600 MHz/Intel or greater, 1GHz CPU, 512MB RAM, 1GB HDD
Size	280x485x118mm
Weight	4kg



Verdict

THE EPSON Perfection V600 Photo is good at scanning printed images without losing detail, but it isn't able to reproduce this quality when scanning 35mm film. Those wishing to archive their 35mm films are still better off using a dedicated film scanner. However, medium-format users should find that the V600 is perfect for digitising their work. At £279.99, the V600 is good value for money, unless you plan to use it solely for 35mm film.



AskAP

Let the AP team answer your photographic queries

AFFORDABLE KIT

Q I have used my husband's Pentax film camera equipment and Sigma 70–300mm f/4.5.6 lens for some time, but would now like to buy a digital camera and a suitable telephoto lens. I read Andy Rouse's recommendations (AP 17 April), but a 200–400mm Nikon lens costs about £4,500 and a 300mm f/2.8 is similarly expensive. I have read some negative comments on the internet about the Sigma 150–500mm lens, particularly that it is not that sharp at the 500mm end. Are there any more affordable suggestions? **Helaine Cadman**

A You tend to get what you pay for with telephoto lenses, Helaine. Expensive units offer wide apertures, exotic coatings and specially designed lens elements that improve sharpness, contrast and resistance to flare. These are the qualities that professional nature and sports photographers are after, so you may not need all this. There are plenty of great telephoto lenses out there, and if you are buying a new system then you have a choice of manufacturers.

Canon offers an EF 100–400mm f/4 L, which is very popular with wildlife photographers, although a little pricey at about £1,300. Alternatively, look at the Canon EF 75–300mm f/4–5.6 USM III, which should cost more like £250. As you say, Nikon's fantastic 200–400mm f/4 VR AF-S IF ED is around £4,500, but a 70–300mm f/4.5–5.6 G AF-S VR IF-ED lens is a more palatable £450.

Sticking with Pentax may also have its advantages as you'll be able to use the lenses from your husband's cameras on the new Pentax digital body. I'm not sure of your budget, but a K-7 is a great machine and available for £700–£800 body-only. Pentax also makes a Pentax 55–300mm SMC DA f/4–5.8 ED zoom that is available for around £350.

For more reach, look at the Sigma 150–500mm f/4–6.3 or 100–300mm f/4 EX lens. There are some online reports of the 150–500mm optic being a little soft at the extreme telephoto end, but this is not to the point where it's unusable. Sometimes opinions on the internet tend to be polarised into 'perfect' or 'terrible', when in fact the reality is somewhere in between. Also check out Tamron's 200–500mm SP f/5–f/6.3 Di (£850). **Ian Farrell**



Nikon's 200–400mm optic is a great lens, but price at around £4,500

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.



ROLLEI REPLACEMENT

Q For more than 20 years I used a Rollei 35S as my main camera. I liked its simplicity and it was the right size to take everywhere. For the past two years I have been using a Canon PowerShot G9. While it is an ideal size and takes good photographs, especially close-ups of flowers, the shutter lag is very frustrating. How can I get the digital equivalent of my old Rollei with a totally manual set up, where I set aperture, shutter speed and pre-focus, so that when I press the shutter button it fires immediately? **Mike Draycott**

A My experiences with the smaller Micro Four Thirds cameras (Olympus Pens and Panasonic's Lumix DMC-GF1) have been very positive. Their focus speed and shutter lag are much better than you find on a true compact camera, and they allow auto and manual focusing. Leica's legendary rangefinder cameras are now digital, although expensive, and offer manual focusing via a traditional rangefinder and depth-of-field scale. The M8.2 has 10.3 million pixels and costs around £4,245, while the full-frame M9 sports 18.5 million pixels and costs around £4,950.

If your budget doesn't stretch to these, take a look at the aforementioned Panasonic and Olympus cameras. Have a play with one at your local camera dealer's shop and gauge for yourself whether the shutter lag is likely to be a problem. I find it more than acceptable, and love the control and image quality that these diminutive machines offer. **Ian Farrell**

f/AQ

Keeping on the straight and level

Sloping horizons ruin many landscape photographs and will usually instantly rule you out of competition prizes.

However, there are a few things you can do about this and they can be divided into two categories: prevention and cure.

To prevent sloping horizons in the first place, try replacing your digital SLR's focusing screen with one that has grid

LACK OF RECOGNITION

Q To help me develop my interest in macro photography, I recently bought a second-hand set of Jessops Auto Extension Tubes on eBay. A sticker on the box states 'For Nikon – AI', and they appear to be in perfect condition. The sparse instructions that came with the tubes state: 'Since the auto extension tubes maintain a link between the camera body and lens, automatic exposure (AE) is still possible... in aperture priority.' However, this doesn't seem to be the case with my Nikon D90. Although I have been able to attach the tubes to the camera and lens (I've tried both a Nikon AF Nikkor 50mm f/1.8D and a Sigma 70–300mm f/4–5.6 APO DG Macro) neither autoexposure nor autofocus functions works. The camera doesn't appear to recognise the extension tubes. No shutter speed is displayed on the camera's LCD control panel and in place of an aperture reading 'F--' appears. Do you have any suggestions? **Roger Maxfield**

A The Nikon AI linkage pre-dates the more advanced electronic communication that your Nikon D90 uses to communicate with lenses, so you won't be getting any AF with your extension tubes. Furthermore, because the AI linkage doesn't control lens apertures electronically, you can't control apertures from the camera body; you must set them on the lens using its aperture ring, if it has one. Your Nikkor 50mm f/1.8D should do.

Some more advanced Nikon digital SLRs (D300, D700 D3 and so on) can be programmed with the maximum aperture of an AI lens being used, and can therefore meter through them. Unfortunately, the D90 does not offer this facility, so you will have to find an alternative way of metering the scene, such as without the tubes fitted or with a separate handheld meter.

Ian Farrell



FROM THE AP FORUM

Slides and Brownies

Steve52 asks Is it possible to copy slide pictures to a disc or onto a PC? Also, can you still get film for a Box Brownie?

Benchista replies Slides can be scanned easily enough. As for Box Brownie film, those that took 120 are easy enough to find. I think 127 might still be available, 620 has to be re-spooled from 120 and anything else is unobtainable. Most Brownies were 120 or 620.

Nod replies Steve, in the 22 May issue of AP there's a review of a 35mm film scanner, the Plustek OpticFilm 7600i SE.

Roving Mike replies There's no shortage of scanning services online. My Nikon scanner is a few years old, but I would not have bet on its quality versus a commercial scanner even when new. I'd be inclined not to buy unless you are really going to do a lot of scanning.

Ian Farrell replies If you are after somewhere that processes 127 film, try Old Film Processing at www.oldfilmprocessing.com. It's £50 a go, mind you!

www.amateurphotographer.co.uk

lines on it. This will give you a reference to align to. Canon EOS 7D and Nikon users can feel smug as they only have to turn on grid lines in their cameras. This is an option in the Set Up menu of many models in Nikon's current range. Alternatively, a spirit level in your hotshoe or on your tripod can tell you that the camera is level.

No one is perfect, though. I tend to look through my camera with my head cocked to one side, which means I usually produce pictures that are slightly wonky. There are many ways to cure this digitally, although I find the most accurate techniques are those that involve drawing a line along something that is meant to be horizontal. You can do this with the Straighten tool

in Adobe Elements and in the Adobe Camera Raw plug-in, but if you have ever wondered where this tool is in the full version of Photoshop, it's hidden under the Eyedropper tool! To select it, you need to click and hold the Eyedropper to reveal and then select the Ruler tool.

With the Ruler tool selected, draw a line along something that is supposed to be horizontal, such as the horizon. Now select Image>Image Rotation>Arbitrary... The value (in degrees) displayed in the dialogue box is exactly the right amount to bring your picture back level. Just hit OK.

Oh, and try, if you can, to keep your head straight when you look through the camera. I find that it makes all the difference!

Ian Farrell

In next week's AP

On sale Tuesday 22 June



© JUDITH LYONS

FLOWERS

LIGHT FANTASTIC

Judith Lyons explains how she creates her ethereal images entirely in the darkroom by shining light through flowers and we look at an alternative technique using a scanner

APOY

APOY RESULTS ROUND 4



We reveal who finished in the top 30 in the In Bloom round of our **Amateur Photographer of the Year** competition

ON TEST

LENS TEST

Geoffrey Crawley investigates how the £300 **Samyang 85mm f/1.4** lens measures up against the £900 **Nikkor 85mm f/1.4**



FLOWERS

LET THERE BE WHITE

Find out how **Paul Hobson** makes his own white background to photograph flowers in the wild



© PAUL HOBSON

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Buying a second DSLR

Owning a second DSLR can really expand your creative potential, and now that ten-million-pixel DSLRs are available for less than £300 they aren't just for the pros. **Angela Nicholson** explains the benefits and compares some of these more affordable cameras with enthusiast-centric models

EVEN though most of us own a collection of overlapping zoom lenses, in some situations it can be difficult to decide which particular set of focal lengths to mount. When shooting sport, for instance, the action often seems to be a bit too far away or a bit too close for the lens that's mounted. At social events, too, it is hard to choose between a telephoto lens that will help with those fun, candid shots or something a little shorter to capture the general goings-on and posed portraits. Obviously, it's possible to swap optics throughout the event, but shots are inevitably missed because the wrong lens is mounted. That's one compelling reason why many professional photographers use two cameras, each with a different focal-length lens mounted.

Another motive is that less frequent lens changing means there's reduced opportunity for dust and dirt to get onto the sensor. And, of course, if the worst should happen and one camera develops a fault or even breaks down, there's no need to stop shooting.

Now that new DSLRs are available for less than £300, the luxury of a second body needn't be reserved for professionals. It's an option that's available to many enthusiasts. Over the next five pages I'll compare the enthusiast-level DSLRs from all five major manufacturers with some of each company's more affordable cameras that would make suitable second bodies. In some cases there's little or no difference in image quality if the same lenses are used, but there

are variations in the handling characteristics that need to be considered.

CHOOSING A SECOND BODY

If you already own a camera, the most sensible option for a second body is one from the same manufacturer, as you can use your lenses and some of your existing accessories on the new camera. But, don't assume everything will be transferable: a battery-grip for a mid-sized enthusiast camera, for instance, is unlikely to be compatible with a smaller DSLR. Also, check which battery your prospective purchase accepts and whether it's interchangeable with the one in your existing camera, as you may have to carry two chargers.

The first reaction when considering memory card compatibility is to look for a camera that accepts the same type as your main DSLR. However, while it may be convenient to have two cameras that use the same media, if your first camera accepts CF and the second is compatible with SD, you'll always know which images are on which card. Even if the cameras use the same card, once you have two bodies you are likely to take more shots, so you will need another card or two anyway.



Canon

Canon has an extensive range of DSLRs, which means there is a second body to suit everyone, but the **EOS 1000D** is the most affordable option



measure 12.96x8.64in (32.9x21.96cm), while those from the EOS 7D are almost 6in longer at 18.72x12.48in (47.55x31.7cm).

IMAGE QUALITY

The EOS 1000D is capable of recording lots of detail, especially in raw files, achieving a maximum resolution score of 22 (raw) and 20 (JPEG) in our tests. This compares with scores of 30 (raw) and 28 (JPEG) with the EOS 7D. However, the differences are much less obvious in images sized for making A3 prints. I recommend avoiding the kit lens, though. Buy the EOS 1000D body-only instead and use the best optics you have available. If large prints are required, stick to the lower sensitivity settings as the higher resolution images withstand interpolation using Genuine Fractals



Canon entry-level models have navigation and shortcut buttons on the back

which, as well as providing an alternative method for navigating the menu and adjusting settings, is very useful for selecting the AF point quickly.

CANON'S EOS 7D, which sits at the top of the manufacturer's APS-C-format line-up, is the current object of desire for Canon enthusiasts. Like the EOS 550D, the EOS 7D has a pixel count of 18 million, which is the highest of any of Canon's sub-full-frame DSLRs, so any second body is going to produce smaller images. In many ways the EOS 550D is the perfect second body to the EOS 7D, but its street price is in excess of £600, which many may consider a little high for an enthusiast's second body. EOS 5D Mark II users, however, may be tempted by the EOS 550D, especially bearing in mind its impressive low-light capability and noise control.

Canon's EOS 1000D has a more palatable street price of just under £300 (£298.99), and apart from the video controls, it has a very similar layout to the EOS 550D. Its pixel count, though, is rather low in comparison with the EOS 7D at 10.1 million. This means that 300ppi prints made from EOS 1000D images



Canon enthusiast-level cameras have a large Quick Control Dial on the back

or Photoshop more successfully.

The EOS 7D has a different metering system from the rest of Canon's DSLR line-up, but this is hardly likely to cause an enthusiast problems when swapping camera bodies. Canon uses the same white balance system throughout the range, but there are slight differences in the results when using the same picture style. The EOS 1000D produces JPEG images that are generally a little more vivid and warmer than the EOS 7D. Fortunately, this is easily dealt with by shooting raw files. Alternatively, the Picture Style Editor software allows users to load matching custom styles to both cameras.

QUICK CONTROL DIALS

Canon uses quite different design principles for its novice and enthusiast-level cameras, and although both control systems work well, switching between the two takes practice.

Models from the EOS 50D upwards have a large Quick Control dial with a central 'Set' button on the back, which can be used for scrolling through the menu, selecting setting options and adjusting the exposure. There's also a mini-joystick-type Multi-controller

NAVIGATION BUTTONS

Models below the EOS 50D (the EOS 550D, EOS 500D, EOS 450D and EOS 1000D) make use of four navigation buttons, which also have shortcut options rather than the dial and Multi-controller. There are also shortcut buttons on the EOS 7D, but they are predominantly arranged on the top-plate, rather than on the camera back. Other buttons, such as the Menu, Picture Style, Review, Information and Delete controls, are also in different positions, which takes some getting used to. Unlike the EOS 7D, EOS 50D, EOS 500D and EOS 550D, the EOS 1000D doesn't have an interactive control screen that could offer a means of standardising setting adjustments.

FULL-FRAME USERS

Owners of full-frame cameras, such as the EOS 5D Mark II, who are looking for an APS-C-format DSLR to act as a second body need to bear in mind that the smaller sensor crops the view they normally see through their lenses. This focal length magnification factor can be very useful when shooting distant subjects, but it isn't so helpful when wideangle views are required. It makes sense, then, to use the full-frame camera for wideangle shots and use the smaller format camera with a longer lens to capture more distant subjects.

When shooting fast-moving sport, if the full-frame camera has a better AF system than the APS-C model, it is better to use the larger format camera for most of the shots and the other DSLR to record action that is either closer to or further away (depending upon the lens mounted).

Although Nikon and Sony full-frame DSLR users can mount APS-C-format lenses on their camera, Canon users cannot.

'Canon uses quite different design principles for its novice and enthusiast-level cameras'

	EOS 5D Mark II	EOS 7D	EOS 550D	EOS 1000D
Date tested	17 Jan 2009	7 Nov 2009	27 Mar 2010	2 Aug 2008
Pixel count	21.1 million	18 million	18 million	10.1 million
Street price	£1,690	£1,225	£634	£298.99
AF points	9	19	9	7
Max sensitivity range	ISO 100-25,600	ISO 100-12,800	ISO 100-12,800	ISO 100-1600
Memory card	CF	CF	SD	SD
Battery	LP-E6	LP-E6	LP-E8	LP-E5
Grip	BG-E6	BG-E7	BG-E8	BG-E5

Nikon

Nikon users can expect consistent results across the manufacturer's DSLR range and the **D3000** makes a great small second body



AS IT has a street price of around £298, the D3000 is the most obvious candidate for a second body for Nikon users, but it doesn't feature Live View or video technology. If either of these is important, then the D5000 is a better choice, although it costs around £170 more. This camera also has an articulated screen that is especially useful when shooting from a high or low angle. However, if you are looking for a small DSLR that has all the fundamental controls required for digital photography, the D3000 is an excellent choice.

IMAGE QUALITY

One of the great things about the current Nikon DSLR range is that the key systems are the same or similar. So, although the D3000, for example, has 11 AF points rather than the 51 of the D300S, 3D Tracking is still available in addition to the Single-point, Dynamic area and Auto-area options. Nikon's Scene Recognition System, which helps inform the AF, white balance and exposure systems, is found in every Nikon DSLR. This means that white balance and image colour are generally consistent across the Nikon DSLR range.

Nikon has stuck fairly stubbornly to 12-million-pixel sensors for its DSLRs, with only the D3000 (10.2 million) and the D3X

(24.5 million) varying from this. For D300S and D90 owners, shooting on a D3000 means a drop of just 1.4in from the length and 0.85in from the width of prints made at 300dpi.

One reason Nikon has continued with 10- and 12-million-pixel sensors when other manufacturers have pushed the pixel count higher is that it enables the cameras to produce comparatively clean images that contain plenty of detail. Interestingly, while the D300S, D90 and D5000 have the same 12.3-million-pixel sensor, the 10.2 million-pixel D3000 can resolve a similar amount of detail. The raw files from all four achieved a maximum resolution score of 22 on our test chart, but the D3000 images require a little more sharpening.

D300S

As with the Canon range, there are major differences in the build and handling characteristics of Nikon's entry- and enthusiast-level DSLRs. The D300S, although referred to by Nikon as a professional-level camera, is a firm favourite with enthusiasts and has a much more solid build than the entry-level D3000. This is hardly surprising given the difference in their street price is in excess of £800.

D3000 AND D5000

Both the D3000 and D5000 have far fewer buttons than the D300S, so there is greater reliance on the menu and interactive information or Graphic User Interface (GUI) screens for making adjustments to settings. Unlike the D300S and D90, the D3000 and D5000 have only one control dial, located on their backs above the thumb rest, so this must be used in combination with the +/- button to set exposure. This may take some getting used to by those working with more advanced cameras.

TELEPHOTO LENSES ON SMALL BODIES

Smaller DSLRs often feel unbalanced when a long telephoto lens is mounted, especially if the body has a very shallow grip. Even



Nikon's enthusiast-level cameras have a front dial that speeds up exposure adjustment

with quite light lenses it is difficult to get a steady shot without some form of support for the lens. A tripod is ideal, but in many cases it is just a question of holding the camera differently, with the main weight being taken by a hand under the lens rather than on the camera. With larger lenses the weight can even damage the camera's mount if the optic is not supported properly. The best way to deal with these problems is to hold the lens rather than the camera between shots, and avoid carrying the camera on a strap. If the lens has a collar with a tripod bush this often makes an ideal carry-handle and it keeps the weight off the camera's mount.



The D5000 has an articulated screen, Live View and video

'If you want a small DSLR with all the fundamental controls needed, the D3000 is an excellent choice'

	D700	D300S	D90	D5000	D3000
Date tested	23 Aug 2008	26 Sept 2009	25 Oct 2008	30 May 2009	5 Sept 2009
Pixel count	12.1 million	12.3 million	12.3 million	12.3 million	10.2 million
Street price	£1,763	£1,138	£649	£468	£298
AF points	51	51	11	11	11
Max sensitivity range	ISO 100-25,600	ISO 100-6400	ISO 100-6400	ISO 100-6400	ISO 100-3200
Memory card	CF	CF, SD/SDHC	SD/SDHC	SD/SDHC	SD/SDHC
Battery	EN-EL3a	EN-EL3e	EN-EL3e	EN-EL9a	EN-EL9a
Grip	MB-D10	MB-D10	MB-D80	N/A	N/A

Olympus

Its compact form, Super Control Panel and attractive sub-£300 price makes the **E-450** a good second-body option for **Olympus E-3**, **E-30** and **E-620** users



WITH street prices in the region of £740 for the E-30 and £499 for the E-620, these models are unlikely to find a home in any enthusiast's camera bag alongside an Olympus E-3 (£977). However, in addition to a newer 12.3-million-pixel Live-MOS sensor, these two cameras offer Olympus's Art Filters, which aren't featured on its now two-and-a-half-year-old top-end model. Fortunately, Olympus is habitually generous with the features it gives its lower-end DSLRs and even the entry-level E-450, which is available for £298.99, has three Art Filters (Pop Art, Pin Hole and Soft Focus).

Unlike the rest of the Olympus DSLR range, the E-450 doesn't have in-camera image stabilisation (IS), but this needn't be a major concern if it is usually married with wideangle optics while the first body is used with telephoto lenses. Those who cannot bear the thought of a second body without IS may prefer to spend a few pounds more and opt for the E-520, which is available from around £315.

'The E-450 is a good choice for Four Thirds devotees looking for a small, highly portable camera'

	E-30	E-620	E-520	E-450
Date tested	21 Feb 2009	18 April 2009	5 July 2008	20 June 2009
Pixel count	12.3 million	12.3 million	10 million	10 million
Street price	£740	£499	£315	£298.99
AF points	11	7	3	3
Max sensitivity range	ISO 100-3200	ISO 100-3200	ISO 100-1600	ISO 100-1600
Memory card	CF, xD	CF, xD	CF, xD	CF, xD
Battery	BLM-1	BLS-1	BLM-1	BLS-1

IMAGE QUALITY

One downside of the E-450 is that with an effective of pixel count of 10 million, it has around two million fewer pixels than Olympus's other DSLRs. Fortunately, this makes little practical difference to the size of images when they are prepared for printing. Examining our resolution chart images from the E-30, E-620 and E-450 also confirms that it makes very little difference to the amount of detail that is visible in images. Interestingly, when the high-sensitivity noise reduction is set to its default value, the JPEG images are much noisier than comparable files from the E-620 and E-450 – both of which produce pretty similar amounts of noise across the sensitivity range. At ISO 1600 JPEG images from the E-30 have around twice as much noise as those from the E-450 and E-620. This is likely to be the result of the older E-30 having the TruePic III image processing engine, while the E-450 and E-620 have the newer TruePic III+ engine.



E-3 users may miss the articulated screen when they switch to an E-450 or E-520

LCD SCREENS

Neither the E-450 nor the E-520 has an articulated screen, so E-3, E-30 and E-620 users will find their existing cameras are the best choice for low-angle shots.

E-450

Olympus doesn't skimp on the build quality of its entry-level cameras, so the E-450 won't disappoint. Nevertheless, it weighs just 380g and is one of the lightest DSLRs around. It's also only a little bigger than the mirrorless Panasonic Lumix DMC-G2, so it makes a good choice for Four Thirds devotees looking for a small, highly portable camera. However, the lack of any meaningful finger grip makes the camera better suited for use with shorter optics rather than with telephoto lenses.

Although it has comparatively few buttons and dials, the four navigation controls on the back of the E-450 can

be set to provide shortcuts to some of the most commonly used features. With the exception of the function (Fn) button, however, these controls have no markings so the photographer must remember their role. If this is an issue, again the E-520 may be a better choice.



The E-450's Super Control Panel provides a quick way to check and change settings

SUPER CONTROL PANEL

Like Olympus's other DSLRs, the E-450 and E-520 have a Super Control Panel display on the LCD screen that is interactive, and allows users to check and adjust a larger number of the camera settings. This makes it relatively easy to switch between using different cameras within the range.

DIFFERENT AF SYSTEMS

Using a camera with a slower AF system or one that has fewer AF points than your main camera can take a little getting used to, but it is still possible to get top-notch results. Even photographers with cameras that have tens of AF points often use the central point for the vast majority of their photography, preferring to use the focus-and-recompose technique. When the subject is off-centre, this can often be faster than using the navigation controls to activate one of the outer AF points. The central AF point is also usually the most sensitive so it can make focusing quicker, especially in low light.

When photographing moving subjects with a lacklustre AF system, it can be helpful to pre-focus. With a cyclist, for example, focus on the point they will occupy when the composition is perfect before they arrive there, then begin firing as they approach to ensure the moment is captured. You should also consider using a smaller aperture than you might normally as the greater depth of field will help conceal some focus inaccuracy.

Pentax

The **K-x** is the natural choice for **Pentax** users who are looking for a second DSLR to augment their **K20D** or **K-7**



PENTAX appears to have been preoccupied with producing small DSLRs since the K20D was launched, and the K-7 is considerably smaller than the Nikon D300S and Canon EOS 50D that it is designed to compete against. The K-x, Pentax's entry-level model, is even smaller and lighter, but it still has a pronounced, comfortable finger grip.

Thanks to their extensive weatherproofing, the K20D and K-7 have a reputation for being cameras that can be used almost anywhere. As the K-x isn't quite so well sealed against the elements, K20D and K-7 users need to bear this mind when planning to use it as a second body in bad weather.

IMAGE QUALITY

Although the K-x has around 2.2 million fewer pixels on its APS-C-sized sensor than the K-7, there is only a small drop in the resolution of the images it produces. Pentax tends to major on detail resolution with its enthusiast-level DSLRs, and in the past this meant high-sensitivity images were noisy. Raw files from the K-x have quite a lot of chroma noise from ISO 1600 onwards, but they also have plenty of detail and the coloured speckling is fairly easily controlled using Adobe Camera Raw's controls. Chroma noise is much less visible in JPEG

files captured in the default noise-reduction settings than it is in comparable images from the K-7. This probably explains why Pentax felt confident enough to allow the K-x a sensitivity expansion setting equivalent to ISO 12,800 whereas the K-7 tops out at ISO 6400. Given the wide compatibility of the cameras' DNG raw files (PEF is also an option with the K-7 and K-x), and the fact that JPEG files from both cameras usually benefit from an application of Unsharp Mask, I recommend shooting images in this format whenever possible.

K-X

One of the stand-out features of the K-7 is its self-levelling sensor. While the K-x doesn't have this, or a digital level, most enthusiast photographers understand what is required to ensure the horizon is straight. The Pentax Dust Removal (DR), Shake Reduction (SR) and HDR systems, however, are present.

As it takes globally available AA batteries,



In HDR mode, the K-7 and K-x automatically combine three images

the K-x is a great choice for remote shoots where it can be difficult to access a power point to charge a lithium battery.

Pentax isn't really known for its AF systems, but the K-x is equipped with one of the best we have seen. The SAFOX VIII module appears very similar to the SAFOX VIII+ unit in the K-7 and features 11 individually selectable AF points, nine of which are cross-type.

'Pentax isn't really known for its AF systems, but the K-x is equipped with one of the best we have seen'



Like the K-7, the K-x has an interactive shooting menu for quick settings changes

Focus is achieved quickest with Pentax SDM (Supersonic Drive Motor) lenses.

LIVE VIEW

One of the criticisms levelled at the K20D was that it has a pretty poor implementation of Live View. Fortunately, this was addressed along with the addition of 720p (1280x720-pixel) video recording for both the K-7 and the K-x, and this makes the K-x a particularly good second body option for K20D users. However, while the K-7 has a 3in, 920,000-dot (307,000-pixel) LCD screen, the K-x has a slightly smaller 2.7in unit with just 230,000 dots, which means details aren't quite as clear and it may take a little longer to be certain that the focus is exactly where it should be.

VIEWFINDER

Although the K-7 has a 100% viewfinder, it is rather tunnel-like and the eye needs to be dead centre and straight-on as it is easy for the housing to obscure the corners of the scene. This means that dropping down to a viewfinder with 96% coverage isn't a huge drama, although K-x users need to take care to avoid including unwanted elements around the edges of the frame.

BATTERIES

There are obvious advantages to owning two cameras that accept the same batteries. For a start, you can swap the batteries around and continue to shoot on your preferred model once its cell is depleted. It's also only necessary to carry one charger when you are away from home for an extended period. If, however, you have cameras that take two different batteries, it is worth considering investing in a universal charger such as the Ansmann Digicharger Vario Pro (£49) that has adjustable pins to allow it to be used to charge a wide range of different camera batteries as well as more common AA and AAA cells.

Date tested
Pixel count
Street price
AF points
Max sensitivity range
Memory card
Battery
Grip

K20D	K-7	K-x
12 April 2008	15 Aug 2009	5 Dec 2009
14.6 million	14.6 million	12.4 million
Discontinued	£795.99	£419
11	11	11
ISO 100-6400	ISO 100-6400	ISO 100-12,800
SD/SDHC	SD/SDHC	SD/SDHC
D-LI50	D-LI90	AA
D-BG2	D-BG4	N/A

Sony

If Live View isn't important, the **Alpha 230** is a low-cost option for a second body for **Alpha 700** users. If it is important, the **Alpha 380** is only around £70 more



ENTHUSIAST Sony (and Konica Minolta) users may have been feeling a little frustrated of late, as the company appears to have been neglecting them and concentrating on bringing out a collection of very similar cameras for less experienced photographers. This does at least mean there are cameras that make suitable second bodies for those using the Alpha 700. At £298.99 in the shops, the Alpha 230 is perhaps the most attractive option. This camera has an effective pixel count of 10.2 million, so the images it produces are only a little smaller than those from the 12.25-million-pixel Alpha 700.

IMAGE QUALITY

When the Alpha 700 is set to 2sec self-timer and is triggered using the supplied wireless remote, the mirror automatically

flips up and locks before the exposure to reduce vibration. The Alpha 230 doesn't have mirror lock-up and isn't supplied with a remote but, fortunately, it is compatible with the RMT-DSLR1 that comes with the Alpha 700. We have found that the violent mirror movement in some Sony Alpha cameras can cause noticeable camera shake, and in the absence of a mirror lock-up facility there is a slight decrease in image resolution. This isn't a problem if the shutter speed is kept over around 1/125sec. If longer exposures are required, placing a heavy beanbag over the camera on a solid tripod can help dampen the vibrations. Alternatively, selecting a much longer exposure to minimise the proportion of the exposure that has vibration can help.

LIVE VIEW

As the Alpha 700 doesn't have Live View technology, those looking for a second body may wish to buy a camera that allows images to be composed on the LCD screen. The Alpha 230 isn't Live View-enabled, but the Alpha 380 – which costs only around £70 more – does have it, along with a tilting screen that makes it easier to compose from high or low angles. This camera also offers the advantage of a 14.2-million-pixel sensor, although neither it nor the Alpha 230 has sensitivity settings beyond ISO 3200.

IMAGE STABILISATION

Alpha 700 users will appreciate the fact that the Alpha 230 and 380 offer sensor-shifting image stabilisation and dynamic range optimisation options, but the DRO Levels setting found with the enthusiast camera is not present.

BUILD AND HANDLING

Both the Alpha 230 and 380 are much smaller and lighter than the Alpha 700, but they still feel pretty well made. The shorter grips

are deep enough to provide a firm hold. As usual, there are fewer buttons on the entry-level cameras, but shortcuts are provided to the essentials such as the drive, flash and AF options. Helpfully, all three cameras have an information screen that enables camera settings to be checked quickly.

FLASHGUNS

Although a manufacturer's current flashguns are usually compatible with its entire DSLR range, a small camera may feel unbalanced when a large flashgun is mounted on it. If you regularly use flash and need a flashgun to accompany a new second body, it may be worth considering buying a smaller unit more in keeping with the proportions of the back-up camera.

Sony's HVL-F20AM (around £120) is small, yet it has a GN of 20m @ ISO 100 and an adjustable bounce angle. It also folds flat when not in use, so it's easy to transport. While its size makes it a good match for the Alpha 230 (its pop-up flash has a GN of 10m @ ISO 10m), it is also a handy for use with the Alpha 900, which does not have a built-in flash, and it can act as a wireless trigger.

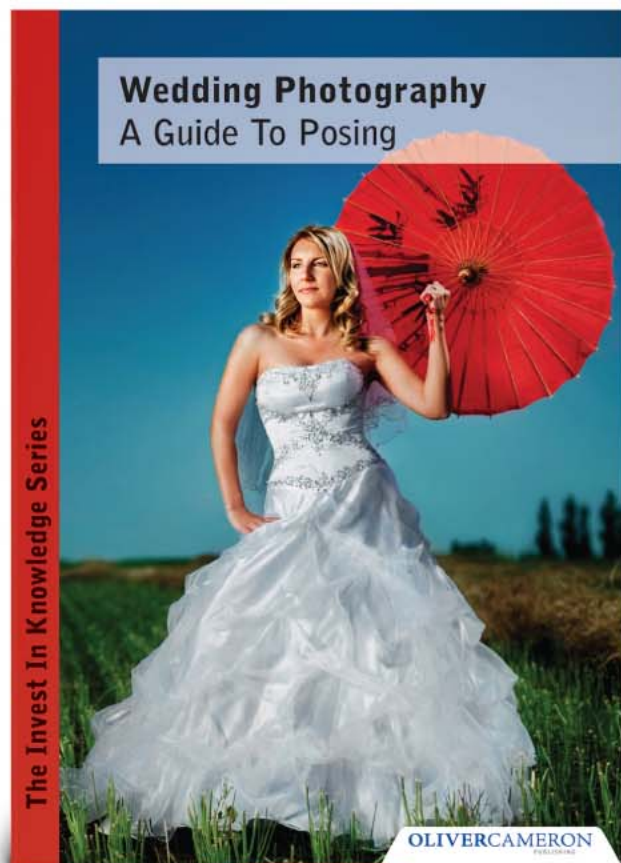


The RMT-DSLR1 remote supplied with the Alpha 700 can also be used to trigger the Alpha 230

'Both the Alpha 230 and 380 are smaller and lighter than the 700, but still feel pretty well made'

	Alpha 700	Alpha 550	Alpha 450	Alpha 380	Alpha 230
Date tested	3 Nov 2007	21 Nov 2009	20 March 2010	27 June 2009	Not tested
Pixel count	12.25 million	14.2 million	14.2 million	14.2 million	10.2 million
Street price	Discontinued	£548	£414	£369	£298.99
AF points	11	9	9	9	9
Max sensitivity range	ISO 200-6,400	ISO 200-12,800	ISO 200-12,800	ISO 100-3200	ISO 100-3200
Memory card	CF, Memory Stick PRO Duo, Memory Stick PRO-HG Duo	SD/SDHC, Memory Stick PRO Duo, Memory Stick PRO-HG Duo	SD/SDHC, Memory Stick PRO Duo, Memory Stick PRO-HG Duo	SD/SDHC, Memory Stick PRO Duo, Memory Stick PRO-HG Duo	SD/SDHC, Memory Stick PRO Duo, Memory Stick PRO-HG Duo
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Guide to Adobe Photoshop Elements 8



Part 7

Monochrome

In this edition of our guide to **Photoshop Elements 8**, we explore techniques for creating fantastic monochrome images and effects

ONE OF the long-held traditions of photographers the world over is the love of monochrome. Born of the limitations of early film, producing b&w (and greyscale) images is still a favoured way of working for many image makers. Thankfully, gone are the days when we had to make a decision between shooting b&w or colour film stock; in its place, the modern photographer captures all images in colour and then converts the hues to greys back at the desktop. Photoshop Elements has many tools and features designed to support the monochrome shooter in their quest for great greyscale photos, and this month we overview the top must-know techniques.

CONVERT TO GREYSCALE

THE SIMPLEST way to lose the colours in your picture is to convert the image to a greyscale. This process changes the photograph from having three colour channels (red, green and blue) to being constructed of a single channel that contains the picture's detail only.



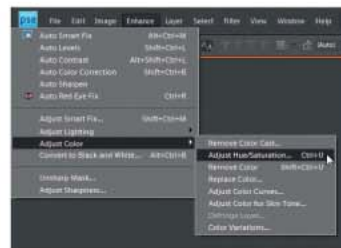
DESATURATE THE COLOUR FILE

PHOTOSHOP Elements uses the term 'saturation' to refer to the strength of the colours in a picture. Increasing saturation makes the colours in a picture more vivid, while decreasing saturation makes the hues weaker. The program employs the Hue/Saturation (Enhance>Adjust Color>Hue/Saturation) control to adjust the colour's strength. If the Saturation slider is moved all the way to the left of the dialogue (to a setting of -100), then all colour is removed. You are effectively left with a greyscale or b&w photograph that is very similar to the 'Convert to greyscale' version below, but with one important difference: the picture is still an RGB file. This means that even though the photograph no longer contains any colour, the colour mode it is stored in is capable of supporting colour.

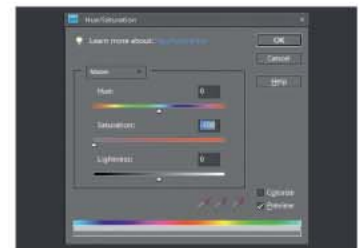
So if you want to try a little digital hand colouring, or experiment with pictures that contain monochrome as well as colour components, then this is the technique for you. Be



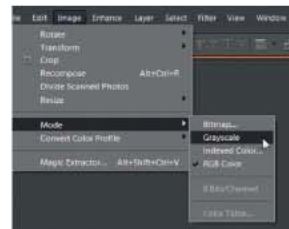
warned, though, that once your picture is desaturated and saved, the colour is lost for ever so it is always a good idea to save a copy of the colour version of the image before proceeding.



1 With a colour image open in the main editor workspace, select the Hue/Saturation control from the Adjust Color heading in the Enhance menu. For a non-destructive change you can also use a Hue/Saturation adjustment layer.



2 Move the Saturation slider completely to the left, removing all colour from the picture. If you are using a Hue/Saturation adjustment layer, then move the Saturation slider in the adjustments panel.



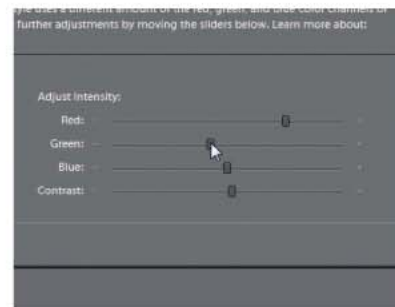
1 Open the colour photo and choose the Grayscale entry from the Image>Mode menu. Notice that after the conversion the mode entry in the title bar of the document changes from RGB to Grayscale.



2 Often this conversion leads to a lacklustre image so its tones will need manipulating. Go to Levels (Enhance>Adjust Lighting>Levels), and using this control you can make sure that the image tones are spread across the grayscale spectrum.

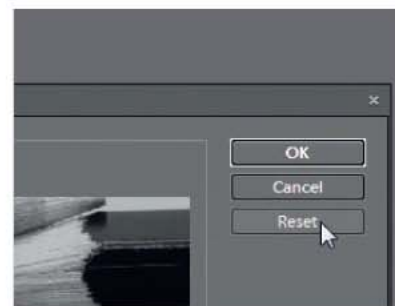
A CONVERT to b&w feature (Enhance>Convert to Black and White) was first introduced to Elements in version 5. It allows you to customise the way colours are mapped to grey during the conversion process. The dialogue box consists of large 'Before' and 'After' previews, six conversion styles based on popular subjects or conversions and four slider control buttons for fine-tuning results.

This feature provides options for more sophisticated conversions by allowing the user to adjust which colours (red, green or blue) feature more prominently in the final result. It is great for situations where the colour contrast of a scene isn't reflected in the monochrome conversion. Imagine a red rose against green foliage. Using a conversion feature such as Remove Color would result in the rose and foliage being the same tone of grey. With Convert to Black and White, the contrast of the original can be retained by boosting or reducing the prominence of green or red parts of the picture.



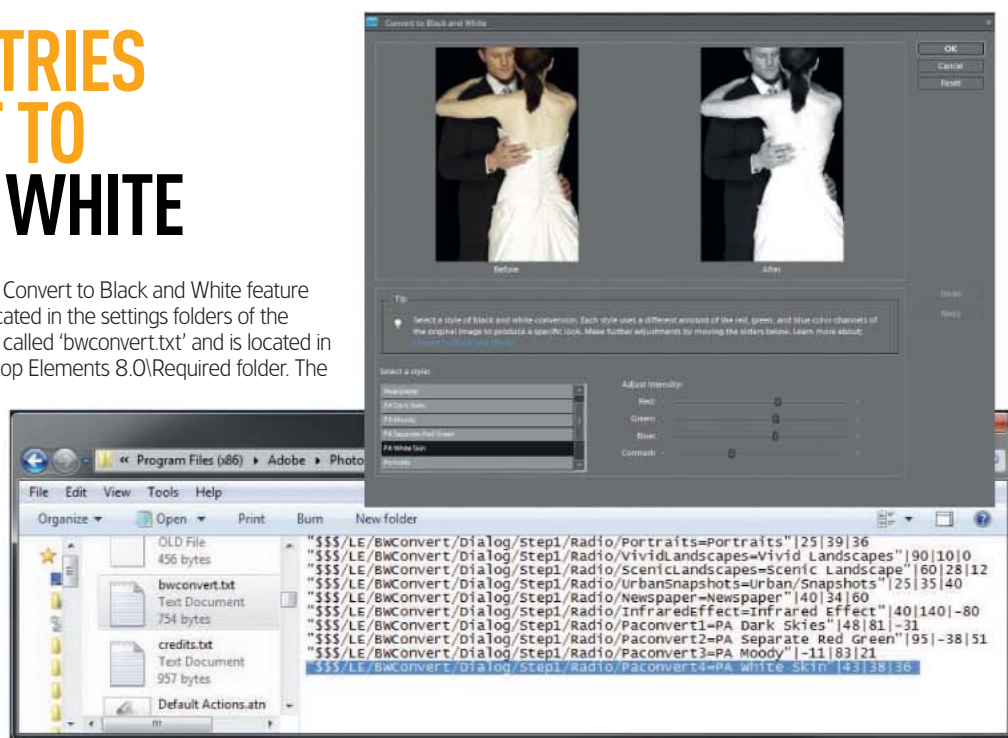
1 Open a suitable colour image in the Full Edit workspace and select the Convert to Black and White feature from the Enhance menu. Click through the different conversion styles, checking the After preview for a suitable result. Select OK to apply the conversion, Reset to remove current settings or Cancel to quit the feature.

2 For a more customised conversion, start by selecting a conversion style that is closest to your desired result and then fine-tune the results with one of the Adjustment Intensity sliders. The effects can be made more dramatic by also applying the opposite adjustment in the other two colour channels.



3 If the changes you make produce undesirable results, you can return the After image to its default state by clicking the Reset button in the top right of the dialogue box.

THE PRESET style entries in the Convert to Black and White feature are controlled by a simple text file located in the settings folders of the program. The feature's settings file is called 'bwconvert.txt' and is located in the C:\Program Files\Adobe\Photoshop Elements 8.0\Required folder. The file sets the RGB values for the styles and can be easily edited if the user wants to have their own conversion preset values. Just make sure that you create a new line for each entry and follow the style of the other settings. You will also need to restart Elements for the new entries to take effect. Of course, I highly recommend backing up the installed version of the file so that you can easily restore the settings back to the default values.

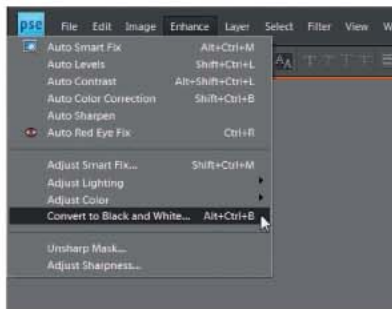


TINTED MONOCHROMES

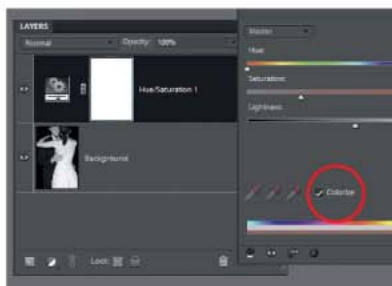
ONE OF the most enduring techniques utilised by photographers the world over is the practice of toning or changing the colour of their black & white prints. The Sepia tone (brown) look has come to be linked with quality image production partly because it was a process that increased the longevity of black & white pictures, and partly because only committed photographers would take their work through this extra processing step. Digital photographers have the tools at hand to not only 'tone' their black & white images but also to apply this same technique to their colour ones.

USING HUE/ SATURATION TO TONE YOUR PICTURES

THE SIMPLEST way to add colour to a monochrome image is to use the Hue/Saturation control (Enhance>Adjust>Color>Hue/Saturation). This can be applied directly to the whole image or as an adjustment layer (Layer>New Adjustment Layer>Hue/Saturation). To change the feature into a toning tool, click the Colorize option in the bottom right of the box. The picture will switch to a single-colour monochrome (one colour plus white and black). The Hue slider now controls the colour of your tone.



1 Start with a colour image that has been converted to greyscale, but is still in RGB mode. The easiest way to do this with control is to use the Convert to Black and White feature in the Enhance menu.



2 Now create a new Hue/Saturation adjustment layer and click the Colorize option in the bottom of the adjustments panel.



3 The sepia look can be achieved with a value of 30 on the Hue slider. The Saturation slider varies the strength of the colour and the Lightness slider adjusts the brightness of the image (but changes of this nature should be left for the Levels control).





SPLIT TONING

ONCE you have mastered the art of toning your pictures, it is time to spread your 'tinting' wings a little. One of my favourite after-printing effects back in my darkroom days was split toning. This process involved passing a completed black & white print through two differently coloured and separate toning baths. The result of this was a print containing a

mixture of two different tints.

For example, when an image is split toned with sepia first and then blue toner, the resultant picture has warm (brown) highlights and midtones, and cool (blue) shadows. Getting the right toning balance between the two solutions was difficult, and then trying to repeat the process uniformly over a series of images was even harder. Thankfully, I can replicate the results of split toning in my digital picture with a lot less trouble and a lot more predictability.

COLOR VARIATIONS

THE Enhance>Adjust Color>Color Variations feature offers the ability to tint different tonal ranges in an image. What's more, it is possible to tint shadows, midtones and highlights with different colours in the same photo.



1 Start by converting the colour original to grey using the Convert to Black and White feature. Keep in mind that this action removes the colour but maintains the RGB colour mode of the file, allowing for the split toning later.



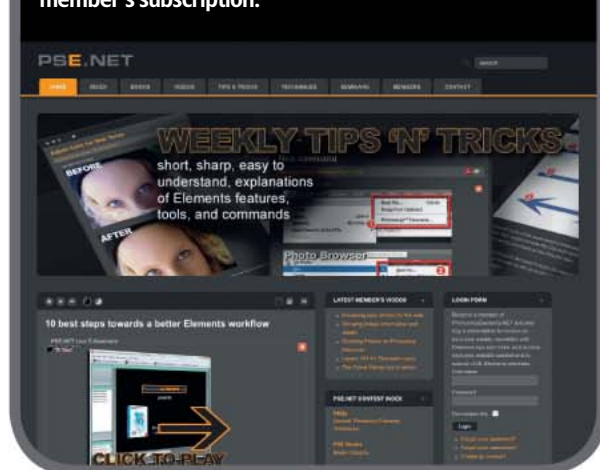
2 Next, open the Color Variations feature (Enhance>Adjust Color>Color Variations) and target the Shadow areas. Click onto one of the coloured thumbnails a couple of times to tint the shadows. Here I clicked the Increase Blue thumbnails a couple of times.



3 While the Color Variations dialogue is still open, switch to the Highlight tonal range and tint these values a different colour. I warmed up the highlights by clicking the Increase Red thumbnail twice and the Decrease Blue thumbnail once.

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PRICES THEN AND NOW

Instantograph cameras were sold as 'sets' consisting of the camera, one slide, the lens and a polished mahogany stand. Prices for the 1888 Instantograph, for example, were:

- Quarter-plate: £2 2s
- Half-plate: £4 4s
- Whole-plate: £6 6s
- 10x8in: £8 8s
- 12x10in: £10 10s

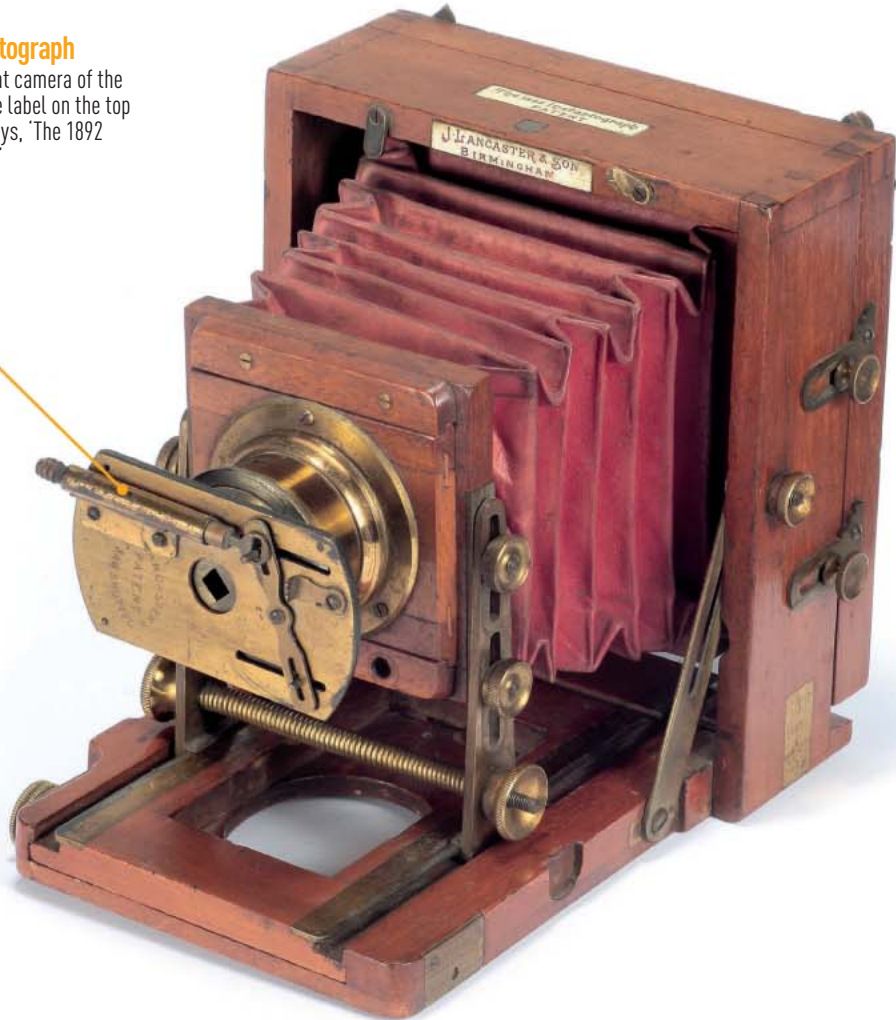
The going price now for decent-looking Instantographs in the more common smaller formats, with lens but without stand, seems to be around £250-£300 on eBay. A specialised dealer with the expertise to identify and rectify faults would charge rather more.

Lenses were offered in forms to cover the various plate sizes in price ranges as follows:

- Achromatic meniscus 'Landscape lenses': from 5s or 7s 6d for quarter-plate, to £1 5s or £1 17s 6d for 12x10in
- 'Rectigraph' (rapid rectilinear) lenses: from £2 for 5in focal length to £7 for 24in focal length
- 'Combination Rectigraph' (multi-focal-length) lenses: from £1 10s for quarter-plate to £4 10s for 12x10in
- Wideangle lenses: (with iris diaphragm) from £1 1s for quarter-plate to £4 4s for 12x10in; (with Waterhouse stops) from 10s 6d for quarter-plate to £1 10s for 12x10in

Lancaster Instantograph

A quarter-plate format camera of the 1892 design. Note the label on the top of the camera that says, 'The 1892 Instantograph patent'



Lancaster Instantograph

The late 19th century was a boom time for the British camera industry. Ivor Matanle looks at the **Lancaster Instantograph**, Britain's world leader of the 1880s

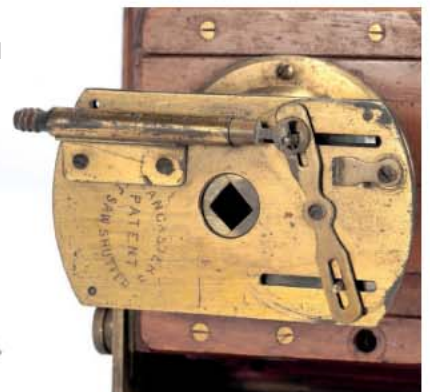
DURING the last 30 years of the 19th century, the British camera industry was booming with dozens of companies in Britain making and marketing cameras in good-quality timber, usually with brass fittings. It is tempting to imagine that the market at the time could not have been large enough for them all, and that they were all two-camera-a-week outfits. It therefore comes as something of a surprise that one British company, J Lancaster & Son of Birmingham, could reasonably claim in 1888 to lead the world in the number of quality cameras it produced.

The principal designs that created that success, the work of James Lancaster,

together formed the Instantograph range. Instantographs were actually many different designs, updated, improved and re-patented virtually every year between 1882 and the First World War. But J Lancaster & Son, which James Lancaster's spectacle-making business became in 1876, also marketed many other cameras besides the Instantograph range – there were various studio tailboard cameras, Rover magazine plate cameras, box cameras and watch cameras, among others. But it was the Instantograph that generated the company's startling sales success among serious amateur photographers and less-than-

See-Saw shutter

A close-up of the patent Lancaster shutter on the 1892 Instantograph. Note the engraving



WATCH OUT FOR

Things to watch out for

Examine any Instantograph or other wooden camera closely for damage or split components and whether it has its ground-glass focusing screen. If you buy a field camera with a rollfilm back, to experience photography as it was make sure that the shutter (if it has one) works, that the bellows are light-proof, that the lens is clean and unscratched, and that the rollfilm back is sound and does not scratch the film.

YOU MAY ALSO LIKE...

A Thornton-Pickard Imperial, one of the Instantograph's major British rivals

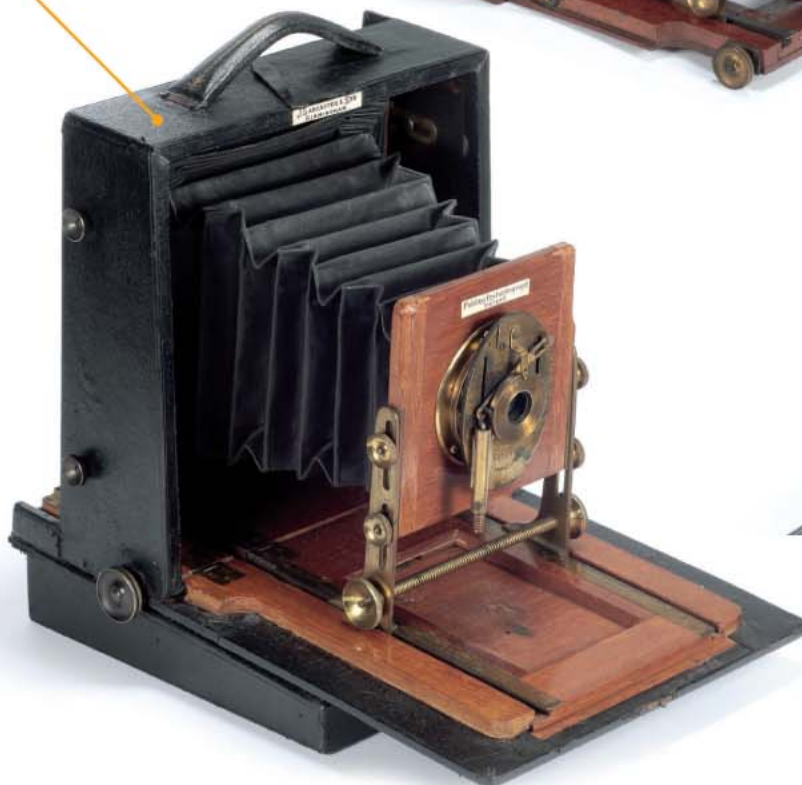
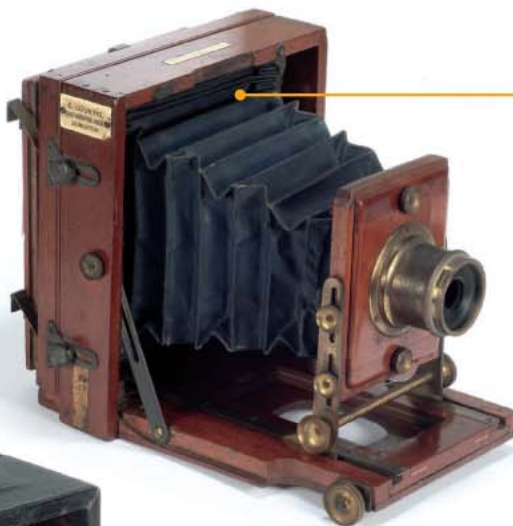


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Folding Instantograph

This was wedge-shaped when folded, the board that covered and protected the focusing screen folding under the baseboard when the camera was in use. This example dates from the first few years of the 20th century – some, like this one, were externally covered, while others were polished mahogany

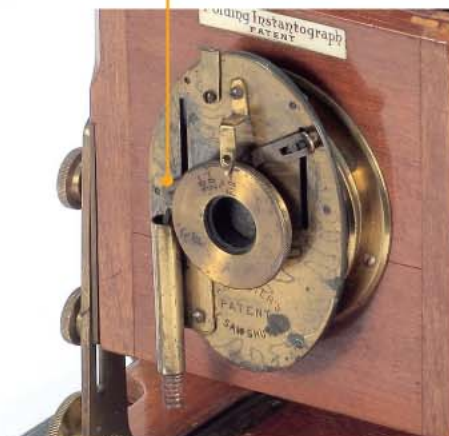


Instantograph half-plate

This is an 1890 patent half-plate model (6 1/4 x 4 1/2 in)

Separate iris diaphragm

This half-plate Folding Instantograph has a separate iris diaphragm unit, marked with three aperture settings and mounted in front of the Lancaster shutter



of photographic apparatus in the world; upwards of 200,000 cameras sold'. Of course, it has to be accepted that there was no regulation of what a company could or could not say in advertising at that time, and that the modern concept of requiring advertising to be 'legal, decent, honest and truthful' would have been entirely alien to James Lancaster and his competitors at the time. However, even allowing for likely exaggeration, sales of Lancaster Instantographs were doing rather well.

SO WHAT DID THE BUYER GET?

At a time when every camera was made by hand, camera manufacturers were not strong on standardisation. It was to be accepted that, as time went on, J Lancaster & Son was prepared to supply a non-standard Instantograph camera if a customer required one (and probably if he was prepared to pay extra for the bespoke service). There is no guarantee that an 1888 patent Instantograph that a collector buys now was a totally standard version, although it is likely that many are. Equally, a buyer could subsequently buy a new lens of a similar focal length from a different supplier and use it to replace the original lens supplied.

However, a typical quarter-plate 1888 Instantograph could be expected to have a 6 in f/7 Rectigraph lens and an iris diaphragm providing apertures to f/40. It might or might not have been supplied with a shutter that fitted on the front of the lens – many photographers, given the

wealthy professionals. Lancaster's real commercial achievement was making quality cameras, with the capability that serious photographers required, that were available at a lower price than the competition.

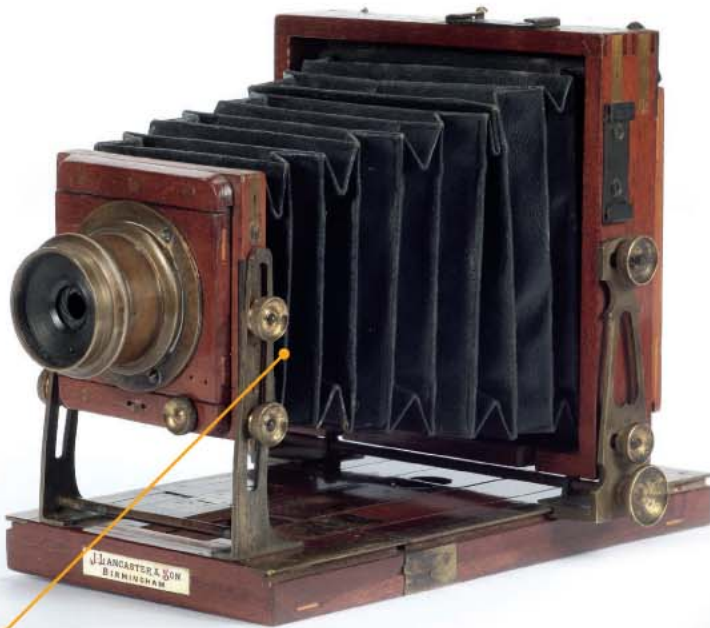
J Lancaster & Son was also a dab hand at shutter design, and virtually all its cameras were equipped with Lancaster shutters, such as the Instantograph rotary shutter, the famous rubber-band-powered shutter, the See-Saw shutter and the Pneumatic shutter. Yet, despite all this design expertise, it seems that, although J Lancaster & Son always described themselves as manufacturers, they never actually had a factory, at least not on the scale that would make possible their volume of sales. Virtually all Lancaster camera and shutter production was subcontracted to the vast number of small workshops that characterised late-19th and early 20th century Birmingham.

INSTANTOGRAPH BEGINNINGS

Lancaster started designing and marketing camera equipment during the 1870s, but it was in 1882 that the Instantograph first put it an appearance, alongside two other, more expensive models that it

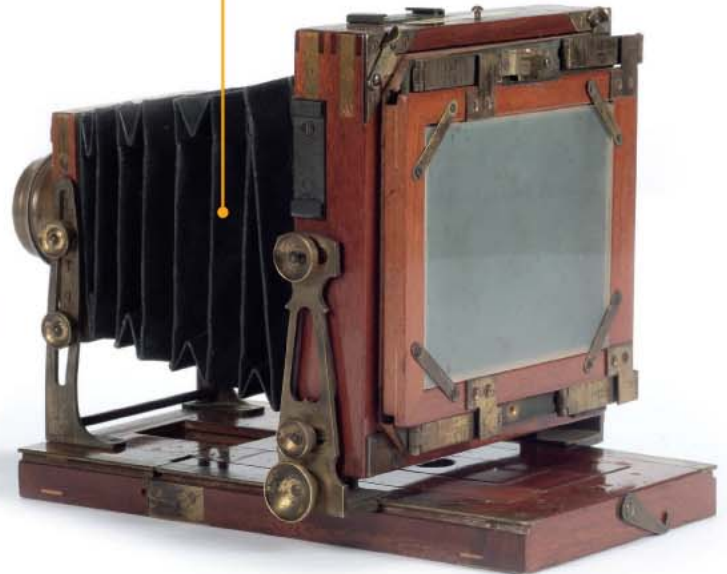
was to outsell on a massive scale. Each available in four plate sizes – quarter-plate, half-plate, whole-plate and 10x8 in – the models announced in 1882 were, in order of quality, Le Merveilleux, Le Meritore and the Instantograph. Before 1886, these cameras had parallel-sided bellows, but following the redesign of 1886 they had tapered bellows. Virtually every year, the ongoing improvements and new ideas that James Lancaster developed to make the Instantograph more precisely what the burgeoning market wanted were incorporated into a new version that was patented. The patent details were then incorporated into a white enamel (later ivory) label on the frame of the camera that gave the year of the patent and, in many cases, the year of manufacture. Instantographs are therefore about the only type of camera that collectors seek that bear a label telling you the approximate year when they were made.

By 1888, Lancaster was proclaiming in its advertising that, 'Over 15,000 have been sold', and by 1894 that, 'During the last ten years sold over 120,000 cameras and 150,000 lenses'. By 1898, J Lancaster & Son was claiming to be 'the largest makers



BB (Brass-Bound) Special Instantograph

This model – of which this is a quarter-plate example – was a tailboard camera, in which the lens standard is in a fixed position, and the rear standard is racked away from the lens to achieve focus on the screen, and then on the plate



Focusing screen

Viewing the Special Instantograph from the back shows both the focusing screen and the way in which the rear standard was wound along the bed of the camera to focus the image

‘Until 1900 at least, you ordered an Instantograph and received one but, depending on the year you ordered it, the camera was different’

extremely low light sensitivity of the dry plates of the time, simply removed and replaced a lens cap to expose the plate for photography of landscapes or other static subjects. The double-extension, tapered leather bellows extended to 2ft 4in, and the 3¼x4¼in plates would be held in mahogany double dark slides. The rear aperture of the camera was square so that the rectangular dark slides could be positioned in portrait or landscape format. The camera provided rising front, cross front, tilting back and swing back movements to enable the photographer to control depth of field and how the subject appeared on his negative.

These features were replicated in the half-plate, whole-plate and 10x8in versions of the 1888 Instantograph, except that, obviously, different focal-length standard lenses were required for each format – the larger the plate, the longer the focal length of lens required to cover it with a ‘standard’ acceptance angle of around 45° degrees.

INSTANTOGRAPH MODELS

James and his son WJ Lancaster’s (1845–1926) designs changed and developed so frequently that, from any other manufacturer, they would have become distinct models with grandiose names. From Lancaster, until 1900 at least, you just ordered an Instantograph and received an Instantograph but, depending on the year you ordered it, the camera was different. Twentieth century Instantographs, while the above remained true, were also available in versions with names that defined the features of the model, such as Cyclo

1882

Le Merveilleux, Le Meritore and the Instantograph first appear – with parallel-sided bellows until 1886

1888

‘Over 15,000 Instantographs sold’

1894

‘...over 120,000 cameras and 150,000 lenses sold’

1898

‘...upwards of 200,000 cameras sold’

1900 onwards

Special named models produced

c1905

Folding Instantograph appears

1926

WJ Lancaster dies aged 81

Instantograph, a simplified lightweight model for cyclists; the Pocket Instantograph; and the Royal Instantograph, a triple extension version introduced in 1903. There were also triple extension field cameras called the Excelsior Instantograph announced in 1905, and the Empire Instantograph, also first available in 1905.

Some of the more important annual variations were as follows:

1882 MODEL: Initially, the baseboard was completely separate from the remainder of the camera and the front standard (lens assembly) and rear standard (body and focusing screen) were bolted to it when the camera was to be used.

1886/87 MODEL: By 1886, the Instantograph was a drop-bed ‘folding’ camera, with worm-screw focusing at the front of the camera.

1888 MODEL: This was fundamentally similar to the 1886/87 version, but with rack-and-pinion focusing.

1900 MODEL: This had a moveable rear standard, tilting back from the base. From about 1900, the normal basic Instantograph became known as the BB Instantograph, the BB standing for Brass Bound.

OTHER MODELS

The extraordinarily prolific output of new designs from Lancaster included some decidedly quirky models:

THE FOLDING INSTANTOGRAPH: This camera, a half-plate, black leather-covered example of which is illustrated on page 64, was wedge shaped when folded. The board that covered the focusing screen

when it was folded hinged round to be under the focusing rack when the camera was erected. This is an alarmingly difficult camera for the average enthusiast to unfold and get into action.

THE SPECIAL BRASS BOUND INSTANTOGRAPH:

In this one, the front (lens) standard was fixed to the front of the focusing frame, which moved forward when focusing. The rear standard moved along the bed in the manner of a tailboard camera and was clamped into position by hand.

THE EURYSCOPE INSTANTOGRAPH:

Essentially an ordinary Instantograph, but fitted with the famous Euryscope lens in a between-lens shutter.

THE ALUMINIUM MOUNTED INSTANTOGRAPH:

This was, as the name suggests, a normal drop-bed Instantograph that was bound in aluminium rather than brass, as a means of lightening the camera.

ACCESSORIES

The accessories section of an 1888 catalogue is rather different from the accessories section of either a mid-20th century catalogue or a catalogue of the digital age. Listed accessories included oil lamps for the darkroom, candle lamps, light-tight plate boxes, a focusing aid (what would now be referred to as a loupe) and changing boxes for loading plates into dark slides. Best of all is a special device for mounting your camera on the wheel of your penny-farthing ordinary bicycle. Photography at night is provided for by a magnesium lamp; stability of the subject during long exposures is made possible by a head rest. **AP**

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CANON 50mm f1.8 FD	MINT £145.00
CANON 55mm f1.2 FL	MINT £275.00
CANON 85mm f1.8 FD	MINT £165.00
CANON 200mm f2.8 FD	EXC+++ \$245.00
CANON 135mm f2 FD	MINT BOXED £275.00
CANON 500mm f8 REFLEX FL	MINT BOXED £295.00
CANON 85 - 100mm f4.5 FD (SUPERB QUALITY LENS)	MINT CASED \$495.00

Contax "G" Compacts and SLR

CONTAX 28mm f2.8 BICOGN "G"	MINT CASED £175.00
CONTAX 50mm f2.8 SONNAR "G"	MINT BOXED £135.00
CONTAX 35 - 70mm f3.5-5.6 VARIO SONNAR T*	MINT £379.00
CONTAX 35 - 70mm f3.5-5.6 VARIO SONNAR T*	MINT BOXED £425.00
CONTAX TLA 140 FLASH	MINT CASED £49.00
CONTAX TLA 200 FLASH	MINT CASED £95.00
CONTAX LEATHER ERIC - LONG FRONT COVER "G2"	MINT £79.00
CONTAX ERIC SHORT/LONG FRONT COVER ONLY "G2"	MINT £35.00
CONTAX TITANIUM HOODS, FILTERS, etc FOR "G"	MINT BOXED PHONE PLEASE
CONTAX ARIA BODY (SUPERB STRAP INSTRUCTIONS)	MINT BOXED £325.00
CONTAX ST BODY	EXC+++ £295.00
CONTAX RTS II QUARTZ BODY	EXC+++ £199.00
CONTAX 28mm f2.8 Disaglant "T" FOR SLR	MINT CASED £199.00
CONTAX FT YASHICA 28mm f2.8 SUPER CONDITION	MINT £85.00
CONTAX 45mm f2.8 TESSAR PANCAKE	MINT £175.00
CONTAX 50mm f1.4 PLANAR AE	MINT £129.00
CONTAX 200mm f3.5 TELE TESS "T" AE	MINT £195.00
CONTAX 28 - 70mm f3.5-5.6 VARIO SONNAR T* MM	MINT CASED £299.00
CONTAX 28 - 85mm f3.5-4.5 VAR SON	MINT £399.00
CONTAX TLA 20 FLASH	EXC+++ £29.00
CONTAX TLA 30 FLASH	MINT CASED \$499.00

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LEICA M8 BODY BLACK WITH ALL ACCESSORIES	MINT BOXED £1,795.00
LEICA M7 FLAG (LTD EDITION UK 30)	MINT BOXED £1,625.00
LEICA M7 BODY BLACK	MINT £1,275.00
LEICA M8 T11 CHROM (SUPERB NEW CONDITION)	MINT BOXED £1,795.00
LEICA M6 TITANIUM BODY	MINT £999.00
LEICA M6 BODY BLACK	MINT BOXED £799.00
LEICA M6 BODY CHROME	MINT BOXED £845.00
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LEICA M5 BODY DW + LEICA ERC CASE	EXC+++ £445.00
LEICA M5 BODY (REALLY NICE USER)	EXC+++ £495.00
LEICA M2 BODY + LEATHER ERIC	EXC+++ £495.00
KONICA HEXAR RF + 50mm f2 + KONICA FLASH	MINT BOXED AS NEW £995.00
LEICA 21mm f3.4 SUPER ANGLON + FINDER	MINT £995.00
LEICA 50mm f3.5 COLL ELMAR	MINT £245.00
LEICA 50mm f2.8 COLLAPSIBLE SUMMICRON	MINT IN KEEPER £395.00
LEICA 50mm f2.8 SUMMICRON CHROME (1794*)	MINT £295.00
LEICA 50mm f2.8 ELMAR COLLAPSIBLE	MINT £295.00
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LEICA 50mm f1.4 SUMILUX II (2 CAM)	EXC+++ £395.00
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VOIGTLANDER BESSA T BODY	MINT BOXED £199.00
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VOIGTLANDER 15mm f4.5 ZEIKONAR MACRO PE	MINT BOXED £145.00
VOIGTLANDER 25mm f4.5 ZEIKONAR E MC	MINT £145.00
VOIGTLANDER 15mm f4.5 ZEIKONAR E MC	MINT £145.00
VOIGTLANDER 35mm f2.5 COL SKOP BLACK	MINT £179.00
VOIGTLANDER 50mm f3.5 APO LANTHAN (BLK)	MINT BOXED £245.00
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RICOH GR10 FILM COMPACT	MINT £99.00

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BRONICA 150mm f3.5 ZEIKONAR MC	MINT BOXED £145.00
BRONICA 150mm f3.5 ZEIKONAR E MC	MINT £145.00
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BRONICA 150mm f4 E	MINT £99.00
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MAMIYA POLAROID FILM HOLDER FOR 645 AF	NEW £159.00
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NIKON F80 BODY SILVER	MINT BOXED £95.00
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NIKON 18 - 170mm f3.5 f5.6 f8 "D" IF-ED + HOOD	MINT £179.00
NIKON 18 - 135mm f3.5 f5.6 f8 "D" IF-ED AF'S DX	MINT BOXED £175.00
NIKON 18 - 100mm f3.5 f5.6 f8 "D" IF-ED AF'S VIB REDUCT	MINT BOXED AS NEW £425.00
NIKON 24 - 120mm f3.5 f5.6 f8 IF AF + HOOD	MINT BOXED £195.00
NIKON 24 - 120mm f3.5 f5.6 f8 IF-ED AF'S VIB RED	MINT BOXED AS NEW £375.00
NIKON 28 - 105mm f2.8 f4 "D" IF-ED AF'S (SUPERB) MINT BOXED AS NEW £795.00	
NIKON 28 - 48mm f3.5 f5.6 f8 "D" IF AF	MINT £69.00
NIKON 35 - 70mm f2.8 AF	MINT BOXED £325.00
NIKON 35 - 105mm f3.5 f5.6 f8 AF NIKOR ZOOM	MINT BOXED £145.00
NIKON 35 - 180mm f4.5 f5.6 f8 "D" DX-ASPERF VIB RED	MINT BOXED £195.00
NIKON 50 - 200mm f4.5 f5.6 f8 "D" MICRO NIKON	MINT BOXED AS NEW £395.00
NIKON 80 - 200mm f2.8 f4 IF-ED (SUPERB SHARP LENS)	EXC+ BOXED £945.00
NIKON 80 - 105mm f3.5 f5.6 f8 "D" IF-ED VIBRATION RED	MINT BOXED £395.00
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NIKON SS25 PLASH FOR F4 F5	MINT BOXED £45.00
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NIKON TC 146 I-AF'S TELECONVERTER	MINT BOXED AS NEW £269.00
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
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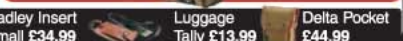


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Nikon FA Black #5172xxx				User	£130	35-135mm f3.5-4.5 AIS #250xxx				Mint-	£210	Tamron 70-200mm f2.8 Di Macro + hood Sold				As new	£420	Leica R6.2 Black				User	£490
Nikon F3 Titanium Champagne with MD-4				Mint-	£790	35-135mm f3.5-4.5 AIS #251xxx				Exc+++	£190	70-200mm f2.8 BG AF-S VR + hood Sold				Mint-	£1090	Leica R6 Chrome				Mint-	£490
Nikon F3 Titanium Champagne #8216xxx				Exc	£450	Tamron 35-135mm f3.5-4.5 (AIS Fit)				Exc+++	£80	70-200mm f2.8 BG AF-S VR + hood Sold				As new	£1190	Leica SL2 Black				Exc+	£390
Nikon F3 #141xxx				User-	£130	Vivitar 70-150mm f3.5 AI Series 1 + hood (hood)				Mint	£130	70-300mm f4-5.6 AF-D ED + hood				Mint	£210	24mm f2.8 Elmarit-R ROM				Exc	£390
Pre-owned Canon						Hasselblad						80-200mm f2.8 AF-D ED 1 Touch				Exc	£320	Voigtlander Bessa-R4A (boxed)				Mint-	£450
EOS-1DS MKIII (Complete; boxed)				Mint	£3290	Angenieux 70-210mm f3.5 AIS with filter				Exc+++	£390	80-200mm f2.8 AF-D + hood 2 Touch Sold				Mint-	£650	Voigtlander Bessa-R2M (boxed)				Mint-	£450
EOS-1DS Mark III + Charger				Exc+++	£2850	H3DII-39 with 80mm HC + 39mp Digital Back MKII						Other Medium / Large Format						25mm f4 Snapshot-Skopar Silver + Vfinder & M-Ring				Mint-	£270
EOS-1DS Mark III + Charger				Exc++	£2690	Camera 18300 Actuations, Lens 3500 Actuations				Mint-	£8500	Fuji GA645 Zi Zoom				Mint-	£550	40mm f1.4 Nokton Classic S.C Sold				Mint-	£300
EOS-1DS (Complete; boxed) 28000 Actuations				Exc+++	£750	XPAN II with 45mm f4 + hood & centre Filter				Mint-	£1690	Fuji GW670 III (90mm) Film Counter: 03 Sold				Mint	£690	75mm f2.5 Color-Helios + hood Silver				Mint	£250
EOS-5D with Charger				Exc+++	£790	Hasselblad 90mm f4 for XPAN				Mint	£420	Fuji GSW690 II (65mm) Film Counter: 26 Sold				Exc+++	£590	75mm f2.5 Color-Helios + hood & M-Ring				Exc++	£220
EOS-IV HS (with PB-E2)				Exc++	£390	Hasselblad 90mm f4 for XPAN				Mint-	£420	Fuji GSW690 III (65mm) Film Counter: 242 Sold				Exc++	£590	BRAND NEW 50mm f1.1 Nokton (VAT included)				NEW	£990
Contax 85mm f1.4 Planar T* AE with EOS Adapter				Exc++	£370	Hasselblad ArcBody with Rodenstock 35mmf4.5 & 45mm f4.5 Apo-Grandagon; center filters + Accs				Mint	£4500	Fuji G617 with 105mm f8 Vfinder & Center Filter				Sold	£1590	Contax					
EF200mm f1.8L USM + hood				Exc+	£2290	Hasselblad SWC/M with vfinder (38mm CT*)				Exc++	£1350	Fuji GX617 + 105mm f8 + Vfinder & Center Filter				Sold	£2490	Contax TVS III				Exc+	£320
EF200mm f2L USM IS + hood & Flight Case				Mint-	£3490	500ELM Body Only (no battery)				Exc++	£190	Mamiya 6 body Sold				Exc++	£490	Contax G2 Black (boxed)				Mint-	£490
EF300mm f2.8L USM IS + hood Flight case Sold				Mint	£2850	503CXi + 150mm f4 CFT* + A16 Acute Matte				Exc+++	£1150	50mm f4G for Mamiya 6				Mint-	£650	Contax 35-70mm f3.5-5.6 Vario-Sonnar T* Black				Exc++	£270
Sigma 300mm f2.8 EX HSM + hood & Soft pouch				Mint-	£990	500CM with 80mm f2.8 CF T* & A12 Acute Matte;				Exc+++	£890	150mm f4.5G for Mamiya 6				Mint-	£350	Contax 35-70mm f3.5-5.6 Vario-Sonnar T* Black				Mint	£350
Sigma 300mm f2.8 APO DG HSM + hood				Exc+++	£1350	One fold WLF Sold				Exc+++	£890	Mamiya 7II + 80mm f4L + Hood (Champagne)				Sold	£1150	Contax 90mm f2.8 Sonnar T* Black #7909xxx				Mint-	£170
EF400mm f2.8L USM + hood				Exc+	£2750	500CM + 60mm f2.8 CFT* + A12 Acute Matte				Exc++	£850	Mamiya 7II + 80mm f4L + Hood				Mint	£1150	Contax 90mm f2.8 Sonnar T* #7619xxx				Mint-	£130
EF400mm f2.8L USM IS + hood & Flight Case				Nr. mint	£4850	50mm f4 Distagon CFT* (boxed)				Nr. mint	£650	Mamiya 50mm f4.5L + hood & Vfinder				Mint-	£790	Contax 90mm f2.8 Sonnar T* with hood #7921xxx				Mint	£150
EF400mm f4L USM DO IS + hood with flight case				As new	£3750	60mm f3.5 Distagon CB T* #8171xxx				Exc+	£450	Mamiya 50mm f4.5L + hood & Vfinder				Mint	£850	Contax N1 + 28-80mm f3.5-4.5 Vario-Sonnar T*				Mint	£490
EF500mm f4L USM IS + hood & Flight Case				Exc++	£3490	120mm f4 Makro-Planar CFT* #7177xxx				Exc++	£650	Mamiya 50mm f4.5L + hood & Vfinder				Mint-	£590	80-200mm f4 Vario-Sonnar T* MM (boxed)				Mint	£220
EF600mm f4L USM + hood				Exc+++	£3450	120mm f4 Makro-Planar CFT* #7125xxx				Exc+	£690	Mamiya 65mm f4L + hood				Mint-	£430	21mm f2.8 Distagon T* MM + hood				Mint-	£1390
EF600mm f4L USM + hood				Exc+++	£3450	120mm f5.6 S-Planar C T* #6454xxx				Exc	£290	Mamiya 150mm f4.5L + hood				Mint-	£490	35mm f1.4 Distagon T* MM				Exc+++	£790
EF600mm f4L USM IS + hood & Flight Case				Exc+++	£4690	150mm f4 Sonnar CFT* #6759xxx				Exc+	£390	Mamiya 150mm f4.5L + hood				Mint	£490	100mm f2.8 Makro-Planar T* AE + hood (boxed)				Mint	£650
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Sigma 10-20mm f4.5-6.5 DC HSM + hood				Mint	£250	150mm f4 Sonnar CFT* #7275xxx				Exc+++	£450	plus other accessories. Very good value!!				Mint-	£1790	135mm f2 Planar T* AE West Germany				Exc++	£750
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EF-S17-85mm f3.5-5.6 USM IS + hood				Mint	£220	160mm f4.8 Tessar CB T* #8130xxx (boxed)				User	£450	Linhof Technorama 612 PC + Schneider 65mm f5.6				Exc+	£150	200mm f3.5 tele-Tessar T* AE West Germany				Mint-	£290
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HD Video	✓
FPS	3.5
Card Type	SD

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Live View	✓	Card Type	SD

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Optical Zoom	18x
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HD Video	✓
I.S	✓
Card Type	SD

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I.S	✓
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T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£19.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0331-336 Set of 7	£102.99	£29.99 , 3 sets for £87.99	Photo 950, 960
T0331/2/3, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	
T0334/5/6, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	Photo 2100
T0341-347 Set of 7	£119.99	Not Available.	
T0341/8, each	£14.99 17ml	Not Available.	
T0342/3/4, each	£17.99 17ml	Not Available.	
T0345/6/7, each	£17.99 17ml	Not Available.	
T0441-454 Set of 4	£40.99	£14.99 , 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
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T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0481-486 Set of 6	£61.99	£19.99 , 3 sets for £56.99	Photo R800, R1800
T0481/2/3, each	£13.99 13ml	£3.99 21ml, 3 for £10.99	
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T0591-599 Set of 8	£94.99	Check Website.	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£11.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
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62mm	£24	£44	£52	£85
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72mm	£39	£55	£72	£114
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D70s body	EOS 11 HS body	£149
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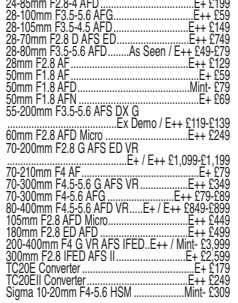
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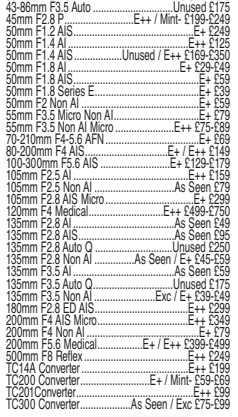
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Tamron 114mm F2.8 SP AF. New £599
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Tokina 10-17mm F3.5-4.5 Fisheye. New £399
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24mm F2.8 AIS. E+ £129
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28mm F2.8 AIS. As Seen £99
28mm F3.5 AIS. E+ £69
28mm F3.5 PC Shift. E+ £450
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35-105mm F3.5-4.5 AIS. As Seen / E+ £49-£149
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50mm F1.4 AIS. Unused / E+ £169-£350
50mm F1.8 AIS. E+ £249
50mm F1.8 AIS. E+ £249
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200mm F4. E+ / E++ £139-£199
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Bronica 50mm PS Lens	£250	Contax 645 Film back + insert	£195	Nikkor AF 55 - 200mm VR	£550	Sigma EX100-300 f4 Apo DG	£549
Bronica 65mm PS Lens	£250	Sekonic L408	£149	Nikkor AF 18 - 55mm VR	£169	Canon EF 70-300mm IS	£350
Bronica 110 PS Macro	£295	Contax AX + 50mm f1.4	£449	Nikkor 24 - 120mm VR	£350	Sigma 135 - 400 APO - EOS	£295
Bronica 150mm PS	£195	Contax RX Body	£249	Sigma 120 - 400mm OS Nikon	£495	Sigma EX300 f2.8 Apo HSM-C	£1495
Bronica 250mm PS	£195	Contax Aria body	£199	Nikkor 70 - 300mm AFD	£175	Canon EF 1.4X II Extender	£245
Bronica 120 Back SQAI	£100	Contax TVS	£199	Sigma 120-300mm f2.8 Apo N	£1495	Canon PowerShot G9	£295
Bronica Mag Hood SQAI	£60	Contax 90mm f2.8 G Lens	£195	Nikkor 85mm f1.8 AFD	£249	SEE OUR WEB SITE FOR LATEST LISTINGS	

PocketWizard

New	
Mini TT1 CE Canon	£ 199
Flex TT5 CE Canon	£210
1 x Mini 2 x Flex	£569
PLUS II	£169
PLUS II TWIN	£315
Multi Max	£229
Multi Max Twin	£439

DSLR Sensor Cleaning.
from £35
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Lowepro Pro Runner 450AW

Delivers a compact, streamlined and urban inspired solution for photographers and photojournalists who carry their gear through crowded airports and busy city streets. This feature-filled design fits up to a pro DSLR with lens, laptop, tripod and multiple accessories, plus a few personal items, in a highly organized pack. From its fully padded interior to its patented, built in All Weather AW Cover™.

Pro Runner 450AW **£112.90**
Pro Runner 300AW **SAVE £9** **£71.90**
Pro Runner 350AW **SAVE £15** **£99.90**

ALSO NEW - Pro Runner Rolling Bags
Pro Runner X350AW **SAVE £31** **£149.00**
Pro Runner X450AW **SAVE £37** **£184.90**

Lowepro Stealth Reporter 650AW

Designed to withstand the elements while providing quick access to lenses & digital accessories. Although designed to be light weight, it's still heavy on features and durability. Ballistic nylon, high density closed cell foams, deluxe shoulder strap, metal hardware and an All Weather Cover™ ensure that this one tough bag.

Stealth Reporter 650AW **£119.90**
Stealth Reporter 100AW **SAVE £11** **£54.95**
Stealth Reporter 200AW **SAVE £17** **£66.95**
Stealth Reporter 300AW **SAVE £23** **£72.95**
Stealth Reporter 400AW **SAVE £17** **£96.95**
Stealth Reporter 550AW **SAVE £19** **£103.95**

Lowepro Nova 200AW

Sized to carry the most popular digital SLR cameras; lenses; memory cards and accessories. All-around utility features include: overlap lid to increase protection from the elements; dual memory card pockets on interior of lid; front accessory pocket; mesh side pockets; padded strap and cushioned grab handle tailored for comfort and durability; plus a belt loop so you can wear as a backpack.

Nova 200AW **£53.95**
Nova 140AW **SAVE £5** **£24.95**
Nova 160AW **SAVE £5** **£28.95**
Nova 170AW **SAVE £6** **£32.95**
Nova 180AW **SAVE £7** **£40.95**
Nova 190AW **SAVE £10** **£53.95**

Tamrac Expedition 6X

Medium size bag offering foam padded protection and quick access to multiple SLRs, lenses, flash and accessories. The main compartment is completely foam padded with numerous adjustable, foam-padded dividers to protect digital or film SLRs, 5-6 lenses, and a flash. The camera with a long zoom lens attached lays on two vertical, foam-padded dividers internally reinforced with rigid plastic. A restraint strap holds the lens firmly in place. Two "Windowpane Mesh" pockets inside the front flap visibly organize filters, and other accessories. A plastic, foam-padded platform in the bottom provides shock protection while a LockDown™ rain flap protects the zipper from the elements.

Expedition 6X **£89.95**
Expedition 4X **SAVE £60** **£59.97**
Expedition 5X **£79.95**
Expedition 7X **£125.95**
Expedition 8X **£148.95**
Expedition 9X **SAVE £95** **£164.97**

www.morrisphoto.co.uk

Billingham f Stop Bags Offer

Embody a unique combination of tradition and innovation – the hallmark of a Billingham camera bag. The latest addition to the range has been designed for those occasions when you want to travel light – but without compromise. The f/stop bags provide you with the level of protection, style and craftsmanship you'd expect from a Billingham, but in compact form that allows you to adapt them – inside and out, to suit your specific needs. These surprisingly spacious bags are ideally suited for modern digital or film equipment – from compact to SLRs – even with their lenses attached. Naturally, the f/stop provides the same high levels of protection, courtesy of a 25mm thick reinforced foam base and wrap-around side padding. **GENUINE U.K. STOCK.**

f2.8 Shoulder Bag **SAVE £41** **£109.00**
f1.4 Shoulder Bag **SAVE £41** **£119.00**

Thinktank Urban Disguise 70 Pro

A 'briefcase-style' bag for protecting your camera gear, but not attracting attention – as a photographer. Holds two regular or pro size DSLR's with lenses attached. Holds a 70-200 f2.8 attached to pro size DSLR body. Ballistic fabric with YKK RC - Fuse, lockable zippers. Non-slip shoulder strap.

Urban Disguise 70 Pro **£135.75**
Urban Disguise 10 **£48.99**
Urban Disguise 20 **£70.75**
Urban Disguise 30 **£92.75**
Urban Disguise 35 **£106.25**
Urban Disguise 40 **£106.25**
Urban Disguise 50 **£120.50**
Urban Disguise 60 **£134.75**

Thinktank Digital Holster 50

Features two vertical lengths to accommodate different sizes of lenses and hoods, both reversed and in position ready to shoot. Body dimensions: 7.25 x 6" with side zipper pockets for batteries & cards. Inside LCD pad protects back of SLR.

Digital Holster 50 **£54.95**
Digital Holster 10 **£31.99**
Digital Holster 20 **£38.99**
Digital Holster 30 **£48.99**
Digital Holster 40 **£48.99**

Velbon GEO Series Tripods

Use a unique Carbon-Fibre & Basalt composite material which gives the legs added strength and rigidity. They feature Spiral-Etched surfaces for smooth, fast extension as well as unique Lever-Locking leg sections. Each leg is fitted with an adjustable tip, giving rubber or spike options. Also unique is Velbon's new centre column Quick-Release lever which allows fast adjustment of column height. The two-section centre column can be split for low-angle use in macro photography etc. Supplied with a multi-purpose leg pouching, which can be used for comfortable shoulder carrying & as a stone bag for added tripod support in windy conditions.

GEO E540 (shown) **£185.00**
GEO E430 **£142.95**
GEO E440L **£159.95**
GEO E530 **£169.95**
GEO E540L **£189.95**
GEO E630 **£209.95**
GEO E640 **£219.99**
GEO E640L **£209.95**

'L' in the tripod description indicates a 'longer' extended maximum height

Velbon Ultra Luxi L Tripod

Material used is mainly aluminium, making it lightweight and giving it a contemporary look. It uses simple twist locks on the legs for quick and easy use. The centre column is split allowing for low down photography. Features a PHO-41 Q three way head which has three bubble levels and a quick release system. Also a free carrying bag is included.

Ultra Luxi L **MORRIS SAVE YOU £37** **£78.97**
Ultra Luxi M **MORRIS SAVE YOU £41** **£61.97**
Ultra Maxi L **MORRIS SAVE YOU £45** **£59.97**
Ultra Maxi M **MORRIS SAVE YOU £32** **£61.97**

Slik Pro 500DX AMT Tripod

Featuring Slik's new Super Alloy "AMT" – a blend of Aluminium, Magnesium & Titanium for a strength to weight ratio 40% greater than similar tripods. Multi-position legs (26.8mm in diameter) allow low level shooting & extra versatility on uneven ground. Each leg is covered with a foam grip for increased comfort, particularly in cold conditions. The centre column is simple to adjust – loosen the locking collar and move to the desired position. A friction collar is provided, allowing you to slow the movement when loaded with camera gear. The column is reversible, making this a great choice for macro photographers. The Pro 500DX is currently supplied complete with FREE 500DX head (worth £39.99).

Pro 500DX AMT **£99.97**
Pro 330DX AMT **SAVE £85** **£79.97**
Pro 340DX AMT **SAVE £51** **£102.97**
Pro 400DX **SAVE £43** **£94.97**
Pro 700DX **SAVE £152** **£119.97**

Slik Sprint Pro II GM Tripod

This tripod makes setting up simple and secure with fast, easy to use SLK speed release leg locks, gearless centre column for fast height adjustments, and 3 position adjustable angle legs for easy set up on uneven ground or steps. The leg angles can also be used to lower the tripod. When used with the built-in short centre column, (the included centre column unscrews into two pieces) the camera is just 6.4 inches off the ground for extremely low angle or macro photography.

Sprint Pro II GM **£62.95**
Sprint Mini II GM **SAVE £33** **£54.95**

Slik Mini Pro III Tripod

Supplied with a compact ballhead which allows the camera to be adjusted to almost any angle. This tripod can be used as a chest brace, excellent in tight spots where a full size tripod would be unsuitable. A small suction cup on the bottom of the centre column allows it to be securely positioned on smooth surfaces (such as the roof of a car) making it even more versatile for travel photography. Suitable for all cameras from compact through to medium sized SLRs.

Mini Pro III Tripod **£18.95**

Manfrotto Monopod Offer

Until 31st July 2010, buy any of these Manfrotto monopods and receive a **234 head absolutely FREE!**

334B **£60.95**
679B **£34.95**
680B **£43.95**
681B **£49.95**
682B **£79.95**
685B **£129.95**

Or buy either of these monopods and receive a **234RC head absolutely FREE!**

694CX **FREE 234RC head** **£117.00**
695CX **with each monopod** **£134.95**

Manfrotto 190XPROB

Makes the patented horizontal center column feature even easier to use. Now, by extending the column to its highest vertical position, it can be swung around to horizontal without removing the head or disassembling the column itself. The ergonomics of the leg angle release mechanism and the quick action leg locks are easy to use. Comes with a built in bubble spirit level to make camera alignment quick and easy.

190XPROB Tripod **£104.85**
PLUS claim £20 Cash-Back from Manfrotto
190XPROB £84.85 AFTER Cash-Back

Manfrotto 055CXPRO4 Tripod

The 4-section Manfrotto 055CXPRO4 combines the best qualities of the 055 carbon family with lower dimensions. Compact and light, with the patented Q90° system for quick vertical to horizontal movements. Integrated leveling bubble.

055CXPRO4 Tripod **SAVE £91** **£233.48**
055CXPRO3 Tripod **SAVE £80** **£225.00**
055CX3 Tripod **SAVE £51** **£218.95**
190CX3 Tripod **SAVE £30** **£239.90**
190CXPRO4 Tripod **SAVE £80** **£199.90**
190CX3 Tripod **SAVE £52** **£177.95**

Trek-Tech Trekpod Go! Pro

Packs into its included travel case and fits in a carry-on bag. It also telescopes 4" shorter than the TrekPod II in the monopod/hiking staff mode, has "soft touch" rubber locking nuts, and features new MagMount PRO quick release ball head system. TrekPod Go! PRO includes one light force (silver) MagAdapter and one heavy force MagAdapter STAR with 3mm hex wrench, and free travel case.

Trekpod Go! Pro **SAVE £32** **£108.95**
Also receive a table-top tripod, pan and tilt video head and a versatile clamping arm WORTH £80.

Stealth Gear NEW Jacket/Vest

Features many pockets including two expandable floating lens pockets that allow backpack waist straps to go behind, and have removable anti shock padding. The arms now zip off to form a summer vest, new padding to shoulders with anti-slip camera strap grips on both sides, two way zippers added for ventilation & crouching, detachable wired peak hood, detachable light shade hood and insect repellent mesh face net. Comes with a large rear pocket, comfort mesh lining, under-arm vents and zipped side panels to allow easy movement. The jackets outer shell is 100% polyester micro suede, DuPont feltion treated to repel dirt, water & unwanted stains with TPU lamination in more than 8033mm waterproofing. 5826g/m2/24hrs breathability.

Stealth Extreme Jacket/Vest **£229.99**
Stealth Extreme Smock NEW **£199.99**
Stealth Extreme Trousers NEW **£89.99**

Visible Dust SL724 & Loupe

The bright LED of Arctic Butterfly® 724 makes locating dust an easier task. The DC rotary engine has been modified to deliver an RPM that generates the optimal centrifugal forces enabling speedy dust rejection while increasing the charge of the fibers. The loupe has 7x magnification and six super bright LEDs with vari-angle orientation to help locate even the smallest of dust particles.

SL724 & 7x Loupe **£99.95**

Tamron Lenses Cashback*

Tamron produces high performance, quality specification lenses utilizing the latest optical theory and technology. We stock a large range of tamron lenses and with the cashback offer they are better value for money than ever! Not all fits stocked, prices quoted are CAF/NAF, other fits may vary. UK sourced stock.

10-24 F3.5-4.5 DiII **£378.00**
17-50 F2.8 DiII VC **£484.95**
18-200 F3.5-6.3 DiII **£168.95**
18-250 F3.5-6.3 DiII **£329.90**
18-270 DiII VC* **£428.90**
28-75 F2.8 Di* **£356.90**
28-200 F3.8/5.6 **£249.95**
28-300 Di **£292.95**
28-300 Di VC* **£499.00**
55-200 14/5.6 DiII **£389.00**
70-200 F2.8 Di **£399.00**
70-300 Di **£129.95**
90 F2.8 macro **£337.95**
180 F3.5 macro **£699.95**
200-500 Di **£829.95**

Claim cashback from Tamron on proof of purchase on selected lenses marked*, valid till 12/06/2010

Optech Camera Straps

NEW!! For those busy photographers who always need a camera safely to hand.

Optech Grip Strap **£28.95**
The ideal comfort strap designed for large, heavy camera equipment. Patented internal control stretch system.

Optech Super Classic **£15.95**
Patented weight reduction system makes the PRO STRAP* absolutely essential for prolonged use of heavy camera equipment.

Optech Pro **£14.95**
The slim design and easy-to-use connection system make this a comfortable, functional strap for most cameras.

Optech EZ **£10.99**

Ricoh GX200 Viewfinder Kit

24 mm wide-angle optical 3x zoom. 12MP CCD. Vibration correction function. 1cm macro. F11 sensitivity 1/1600. 2.7 inch 460,000 dots LCD. Long battery life - up to 350 shots. RAW capture. This camera is able to produce high quality images from edge to edge with low noise and natural gradation.

Ricoh GX200 + Viewfinder **£324.00**
HW-2 Hood and Adapter **£34.00**
DA-6 0.79x Conversion Lens **£163.95**
TC-1 1.88x Conversion Lens **£104.95**
LC-1 Self Retaining Lens Cap **£22.95**
SC-45 Soft Leather Case **£27.95**
DB-60 Spare Battery **£32.95**

Datacolour Spyder 3 Elite

You can rely on consistent and accurate color throughout your studio and digital workflow with the DataColor Spyder3 Elite. It is the only colorimeter available on the market offering a seven detector color engine, with an aperture several times larger than other devices, thereby increasing its light sensitivity by 400 percent for increased accuracy & performance. This ensures consistent color on all LCD, CRT, laptop and front projector displays.

Spyder 3 Elite **£123.90**
Spyder 3 Express **MORRIS SAVE YOU £61** **£63.95**
Spyder 3 Pro **MORRIS SAVE YOU £30!** **£89.95**
Spyder 3 Studio SR **MORRIS SAVE YOU £221** **£379.95**

X-Rite Colour Checker Passport

A must have for any serious photographer and offers the first stand alone camera DNG profiling and RAW workflow solution for use within any RAW file editor. Consists of three photographic targets, in one pocket sized protective case and camera calibration software on DVD, making it ideal for all types of work, providing effortless colour control and creative versatility.

Colour Checker Passport **£79.00**

X-Rite eye-One Display LT

Fast, accurate monitor calibration. A user friendly LCD, CRT and laptop monitor calibration solution combining simplified, user friendly software with the industry standard i1 colorimeter. Utilises an easy to use wizard interface, pre-defined monitor gamma and white point settings, making the monitor calibration process as simple as possible. Also features an ambient light measurement head, which allows you to assess the brightness of your work area.

eye-one Display LT **£87.95**

X-Rite eye-One Display 2

A powerful, sophisticated solution that provides consistent and predictable colour, using Eye-One Match 3.6 software. Ideal for photographers, creative directors, publishers, and designers working in ad agencies and corporations, the Eye-One Display calibrates and profiles both LCD and CRT displays. Connected and powered through USB, the Eye-One Display can be used at multiple workstations - no additional licensing fee is required.

eye-one Display 2 **£129.95**

ColorMunki Photo

The essential all-in-one colour control solution for photographers, combining speed, accuracy and a uniquely simplified approach in a convenient and portable package. ColorMunki Photo is the first solution in its price range that actually reads spectral data rather than purely emulating it, offering accurate monitor to print matching, easy yet advanced monitor profiling and super-fast RGB and CMYK printer profiling.

ColorMunki Photo **£299.95**

Hoya UV-Circular Polariser

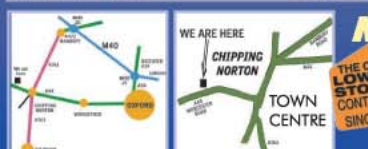
A revolutionary hybrid design combining the effect of two different filters in one ring. This UV filter eliminates ultraviolet rays to remove haze from outdoor shots and the circular polarizer removes reflections and increases color saturation without affecting the overall color balance. Fitted in a slim rotating 5mm ring, it will be invaluable to landscape and other photographers who need to avoid vignetting with wide angle lenses.

49mm **£28.99** **62mm** **£36.99**
52mm **£30.99** **72mm** **£44.99**
55mm **£31.99** **77mm** **£49.99**
58mm **£33.99** **82mm** **£69.99**

Hama Wireless Remote

Has a serial release and time exposure with a range of 30 metres, which will travel through walls. Installation is a breeze with the 'remote' input. Features a two-stage release key, which is out of focus, and release.

Wireless Remote (each) To fit Canon (RS60, RS80), Nikon (MC30, MCDC1), Sony (RSS1) **£25.95**
NEW! Nikon (MCDC2) **£29.95**



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Canon 500D + 18-55mm is	£569
Canon EOS 550D+18-55mm	£749
Canon EF 50mm f1.8	£99
Canon BGE-7	£169
Canon Powershot S90	£339
Canon Ixus 100is Black	£169
Canon Ixus 95is	£129
Nikon D300s	£1199
Nikon D90 Body	£639
Nikon D5000 + 18-55mm VR	£529
Nikon D5000 + 18-105mm VR	£609
Nikon D3000 + 18-55mm VR	£369
Nikon 55-200mm VR	£199
Nikon 70-300mm VR	£399
Nikon 28mm f2.8	£129
Nikon Coolpix P100 inc 4GB	£329
Olympus EPL-1 + 14-42mm	£499
Ricoh GXR + 24-72mm inc V/F	£669
Sony Alpha 230 + 18-55mm	£299
Sigma 10-20mm	£449
Sigma 70-300mm DG	£109
Sigma 70-300mm OIS	£319
Sigma 105mm Macro	£399
Sigma 10mm f2.8 (Canon Only)	£499
Sigma 150-500mm Canon	£699
Nissin Di622	£139
Nissin Di868	£270

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Canon 400D + 18-55mm	£299
Canon 350D + 18-55mm	£269
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Canon BGE4	£99
Canon BGE2	£99
Canon VC DC52A	£50
Nikon D5000 + 18-55mm	£429
Nikon D5000 Body	£399
Nikon Coolpix 950	£59
Fuji S1000FD	£59

USED CANON AF

Canon EOS 3 Body	£149
Canon EOS 300+28-80	£89
Canon 300v + 28-105mm	£109
Canon EOS 50E + 28-80mm	£149

Canon EOS 100QD	£79
Canon EOS 500 + 28-80mm	£89
Canon 1000FN + 35-105mm	£89
Cosina 19-35mm f3.5-4.5	£89
Sigma 17-35mm f2.8-4	£199
Sigma 18-50 f3.5-5.6	£49
Sigma 18mm f3.5	£60
Canon 70-210 USM	£139
Canon 70-210 USM	£129
Canon 75-300mm USM	£159
Canon 75-300mm USM	£159
Canon 100-300mm USM	£179
Kenko 2x 7 Element	£99
Canon Powerdrive E1	£79
Canon EF80-200 f4.5-5.6	£79
Canon 90-300AF	£119
Canon 80-200mm	£79
Canon 100-300mm f5.6	£79
Canon 28-105mm USM	£129
Canon 70-200 f2.8 L USM	£1049
Canon 430 EX II	£170

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Canon 135mm f2.5 SSC	£49
Canon 35mm f2.8	£39
Canon 35-70mm f3.5-4.5	£39
Canon 135mm f3.5	£49
Canon 28mm f2.8	£49
Canon 135mm f3.5	£49
Canon 70-150mm f4.5	£59
Canon 75-200mm f4.5	£49
Canon 70-210mm f4	£55
Canon 100-300mm f5.6	£129
Tokina 28mm f2.8	£29
Vivitar Macro Converter	£39

USED MINOLTA AF/SONY AF

Minolta 7xi + 35-80mm	£89
Minolta 28-105mm f3.5-4.5	£109
Minolta 35-105mm f3.5-4.5	£80
Minolta 75-300mm f4.5-5.6	£129
Minolta 70-210 f3.5-4.5	£89
Minolta 100-300mm f4.5-5.6	£159
Minolta 100-300mm f4.5-5.6	£149
Minolta 505si Super + 28-80mm	£89
Minolta 70-210mm f4-5.6	£85

Minolta 24mm f2.8	£199
Sigma 28-70mm	£69
Teleplus 2x 4 Element	£89
USED MINOLTA	
Minolta X700 + 50mm	£99
Minolta X300s + 50mm	£75
Minolta X700 + 50mm	£79
Minolta X500 + 50mm f1.4	£99
Minolta 70-210mm f4	£69
Minolta 35-70mm f3.5-4.5	£49
Minolta Autowinder G	£20
Minolta Autowinder S	£20
Minolta Motordrive I	£90
Minolta Auto 132x	£19
USED NIKON AF	
Nikon F55 + 28-80mm	£85
Nikon F60 + 28-80mm	£89
Tokina ATX 28-70mm f2.8	£249
Tokina ATX 80-200 f2.8	£299
Nikon 80-200mm f4.5-5.6	£89
Nikon 35-135mm f3.5-4.5	£99
Nikon 70-210mm f4-5.6	£99
Sigma 70-300mm DG APO	£99
Nikon 70-300mm G	£109
Nikon 70-300mm G	£109
AFS DX 17-55mm f2.8 ED	£899
Sigma 18-200 OIS	£229
Cosina 19-35mm	£120
USED NIKON MF	
Gold FA+50mm f1.4 (boxed)	£799
Nikon FE + 50mm f1.8	£119
Nikon F3HP Body	£299
Nikon 20mm f2.8 AIS Mint	£279
Nikon 28mm f2.8 AIS Mint	£119
Nikon 55mm Micro	£79
Nikon 300mm f4.5	£149
Nikon 35-105mm f3.5-4.5	£99
Nikon 35-70 f3.3-4.5	£69
Nikon 70-210 f4.5-5.6	£99
Nikkor 135mm f3.5 Q	£70
Nikon MD-4	£49
Nikon MD-e	£20
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Olympus OM2 + 50mm	£119
Olympus OM1 + 50mm f1.8	£129
Olympus OM1n + 50mm f1.8	£149
Olympus 100mm f2.8	£119
Olympus 7mm Tube	£49
Olympus 14mm Tube	£49

Olympus 75-150mm f4	£79
Olympus 28mm f3.5	£60
Olympus 135mm f3.5	£39
Olympus ECRU	£129
USED PENTAX	
Pentax P30 + 50 mm	£65
Pentax P50+50 mm	£89
Pentax K1000 + 50mm f2	£89
Pentax Me super + 50 mm f1.7	£79
Pentax MX Body	£79
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Pentax 135mm f3.5 SMC	£39
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Bronica 120 Back (ETRs)	£49
Bronica AEII Prism	£99
Bronica Speed Grip (ETRs)	£50
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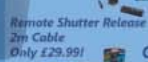
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OGDEN CHESNUTT

... goes on assignment at the polling station on Election Day

I WAS enjoying one of Rick the barman's famous vintage cheddar and caramelised onion tarts when my phone went.

'I didn't know you could get Leo Sayer as a ringtone,' Rick said. I need to change that. I keep meaning to ask Eli to suggest something cool.

'Ogden? It's Jeremy.' Jeremy is the picture editor at my local newspaper. After my successful photo-op around the pothole earlier this year, he's thrown the odd assignment my way. The paper was planning some coverage of the general election, particularly given that our borough was one of the most hotly contested seats in the capital, and Jeremy wanted me to capture ballots being placed in the box and the expected queues of voters for a double-page spread of scenes from the day. I, of course, agreed and had learned enough by now to ask if he needed uprights or horizontals. 'Just make sure they're in focus,' he said.

I finished my tart and thought about how I would approach the assignment: try to set something up, or be a fly on the wall? I ruminated the merits of both. Rick motioned me for another pint, but I shook my head, saying, 'I've got work to do. And for the record, *You Make Me Feel Like Dancing* is an outstanding song.'

Come Election Day I went to my nearest polling station expecting hordes of people, but inside at 8am three po-faced election workers sat staring intently as a lone voter made origami out of his ballot and wedged it into the box. 'Had many voters?' I asked, raising my camera to show I wasn't a nut who had wandered in off the street. Then again, perhaps that was their signal I was a nut.

'You saw him,' said a woman behind the desk, absently twirling her necklace of plastic pearls. Her mouth hung open like the Ghost of Christmas Past. I snapped a quick picture. I tend to use the camera in automatic mode for assignments like these when I don't know what to expect.

'Excuse me,' she grumbled, 'but who are you?'

'I'm with the press, ma'am. The local paper.'

'Aren't you...'

'A little old to be doing this?' I said, finishing her sentence. She blushed, which told me she had blood and was indeed alive.

I retreated to a back wall and waited for voters to arrive. Half an hour later I was still waiting when my phone rang. It was Eli. He wanted to confirm we

were still going to London's Hampstead Heath to shoot landscapes that afternoon. 'I've got something better,' I told him, and explained my assignment and the dearth of voters. 'Will you come down to the polling station and be my model?' He agreed only after promising him a pint.

'Was that Leo Sayer?' said the woman behind the desk. 'I haven't heard that in years.'

By the time Eli arrived there was a small queue of people waiting to vote. No one talked. I had been searching for drama, but there was little to be found as they hurried out.

'OK, go vote,' I told Eli.

'I can't,' he said. 'I already voted. And this isn't even my polling station.' I could see Jeremy's ire when I brought back pictures of empty booths. 'Here, use this,' I said, and gave him my disabled person's rail card. 'Pretend you're putting it in the ballot box.'

'You're not disabled,' he sneered. 'You a benefits cheat, too?'

'I've got a very bad back. Now, just pretend it's a Tory vote and act like you're enthusiastically stuffing it in the box.' As he did, I got down low and framed so his hand filled my foreground and his

head remained out of focus in the back.

'You got up fairly nimbly there,' he said, as I directed him to the other side of the room. 'Like a playful fawn.' I ignored the comment and asked him to hold the phoney ballot at chest height so I could pan with him as he walked it to the ballot box. I've learned that where there is no drama, you can always manufacture it, and I must say I am proud of the result. I wanted to convey the rush people seemed to be in to get out of the polling station, and I think my motion blur nailed it.

Of course, I've wandered into all sorts of dangerous territory in the process. Nothing about my image is real, from the model to the ballot, and photojournalists have a strict line about distorting reality. But in reality, is my staged shot that much different than when a photojournalist asks someone to hold a pose or tells a politician where to stand?

As I was packing up, the first crowd of voters began to file in. I switched the camera back to automatic mode and started shooting the pattern of their heads in the queue. It was then that Eli's phone went off and every head turned in our direction – quite a piece of luck. But I couldn't snap the picture. I turned to Eli. 'Is that... Val Doonican?' **AP**

'I asked him to hold the phoney ballot at chest height so I could pan him as he walked it to the ballot box'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli.

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